

COUNTERPOINT:
STRICT AND FREE



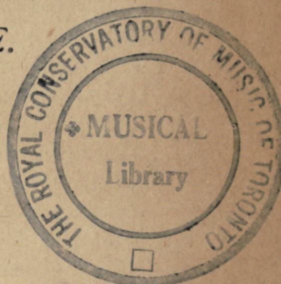
EBENEZER PROUT.

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COUNTERPOINT:

STRICT AND FREE.



BY

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PREFACE.

THE present volume is the partial fulfilment of the promise made in the preface to *Harmony: Its Theory and Practice*, to follow that work by a treatise on practical composition. The author's first intention was to write a book on this subject, as a companion to his *Harmony;* but as soon as he began to think the matter seriously over, it became apparent that it was quite impossible, within the limits of a single volume, to treat so extensive a subject except in the most superficial manner. Holding firmly to the opinion that whatever is worth doing at all is worth doing thoroughly, he thereupon modified and enlarged his original plan, and resolved (should life and health be spared) to prepare a complete series of treatises on composition, which should embrace all the different branches of that art. Naturally, the first volume to follow Harmony was "Counterpoint."

Before referring to the plan and special features of the present work, it will not be out of place to set forth some considerations showing why the study of Strict Counterpoint should form an essential part of the training of every one who aspires to be a thorough musician. This is the more necessary, as there is a certain school of theorists at the present day who disparage it, ignore it entirely, and even oppose it vigorously. Their chief argument is that the study of Strict Counterpoint is a mere waste of time, because the restrictions imposed by it are never enforced in practical composition. The fallacy underlying this argument is, that it confounds the means with the end. If Strict Counterpoint were studied for its own sake, the objection would have force; but this is not the case. This branch of study is the preliminary technical work for actual composition, just as Herz's or Plaidy's are the preliminary technical exercises for pianoforte playing; and to commence at once with "Free Part-Writing" before learning to write in the strict style is as absurd and unprofitable as it would be for a pianist to begin to study Mozart's or Beethoven's sonatas before he had practised any scales or five-finger exercises; we may add that the result would, in most

cases, be equally unsatisfactory. A revolt against all technical exercises whatever would be just as reasonable as the outcry against Strict Counterpoint.

The special advantages to be derived from this study are twofold. In the first place, the student learns how to make his parts flow smoothly and melodiously; and, secondly, he acquires the instinct for correct harmonic progression. The fact that he has but a limited number of notes at his disposal (chromatic notes being excluded) really facilitates his task, by familiarising him in the first instance with the use of the most important notes and chords of a key; while the prohibition of second inversions, and of all essential discords, further simplifies his work, because he is allowed only to use those harmonies in a key which have no fixed progression; and these are the very chords which he does not know how to treat. Any book on Harmony will teach him how to follow a second inversion, or a discord; nothing but Strict Counterpoint will enable him to acquire the instinct for the best progressions of triads and their first inversions. Besides this, the value of the strict mental discipline involved in working with limited resources cannot be over-estimated. One of the strongest arguments in favour of this study is the fact that no composer has ever attained the highest eminence without first submitting himself to its restraints.

It should nevertheless be added that, in the author's opinion, the study of Strict Counterpoint, like that of Harmony, needs a certain amount of modification, to bring it more into conformity with the musical thought of the present day. At the time when the science was developed, *tonality*, as we now understand the term, can hardly be said to have existed. The old ecclesiastical modes had an importance in the music of that day which they no longer possess; and many of the finest of the old Church melodies, and even of the chorals of the Reformation, are constructed on scales now obsolete. Many of the subjects treated in the works of Fux and Marpurg, nay even in those of Cherubini and Albrechtsberger, being written in these old modes, are in no "key," in the modern sense of that word. But the study of the old modes, however interesting to the musical historian or antiquarian, is of little or no practical value to the student of composition. It therefore becomes expedient, not to say necessary, if counterpoint is to be of real use to the student, to make it conform strictly to the requirements of modern tonality. To

the late Sir George Macfarren is due the credit of being the first to recognise this important fact; unfortunately his treatise on Counterpoint, excellent as it is in this respect, contains so many of its writer's peculiar ideas, and prohibits so much that other theorists allow, that the beginner who studies the subject under its guidance is hampered and harassed by needless restrictions, until really *musical* writing becomes all but impossible, and his exercises sink to the level of mere mathematical problems. All honour, nevertheless, to Macfarren for first enforcing the principle that modern tonality should be the basis of Strict Counterpoint!

In the present volume the author insists first and foremost on a clearly defined tonality; but, so long as this be preserved, he would allow far more liberty in the matter of melodic progression than was permitted by the older theorists. Will any one maintain at the present day that any valid reason can be given for the prohibition, for example, of the major sixth, or even of the diminished seventh, in melody, if properly treated? Surely the real benefit of the study of Counterpoint may be obtained without hampering ourselves by restrictions imposed when music was, so to speak, in its infancy!

We have here, apparently, used the very argument employed by the opponents of Strict Counterpoint, who will doubtless endeavour to turn it against us by saying, "Very good—we heartily endorse your view; then why confine the student for his harmonies to triads and first inversions?" The answer is that the cases are not parallel; because no possible good is obtained by excluding such intervals as we have named, while the restriction of the harmony to triads and first inversions is of the utmost benefit. We said above that the progressions of second inversions and discords were fixed by rules; what the student wants to learn is, how to use those chords of which the progression is not fixed; and this he will best learn if he have no other chords to use. With a view of assisting him in this most important matter, the author has given, at the end of Chapter II. of the present volume, a complete table of all possible progressions of diatonic triads and their first inversions, both in a major and minor key, classifying them as "Good," "Possible," and "Bad." Without claiming perfection for this table, it may at least be said that it is the result of much thought, and of a careful examination of the practice of the great masters; and the author hopes that it will be found of material assistance to the student in the earlier stages of his work,

when he feels in doubt as to what chord or chords can best follow any one that he has just written.

As every two-part interval, even in the strictest counterpoint, should be considered as an outline chord, the study of two-part counterpoint is preceded by exercises on four-part harmony in the strict style, *i.e.*, using only triads and their first inversions. The five species of counterpoint are then treated as usual, first in two, and subsequently in three and four parts. Chapters on combined counterpoint, and on counterpoint in five, six, seven, and eight parts, complete the first section of the volume.

The subject of Free Counterpoint has mostly been either altogether ignored, or but slightly touched upon in existing treatises. Many teachers even seem to consider that the student's labours in a contrapuntal direction are finished as soon as he can write strict counterpoint of all kinds. There can hardly be a greater mistake. The strict style is simply preliminary to the free —that is, to the counterpoint of Bach, Beethoven, or Schumann. An attempt has been made in this volume—how far successful it is for others to say—to systematize the teaching of this branch of the subject. The ground to be here trodden had been so little explored, that the author must ask the indulgence of musicians for the shortcomings which he doubts not will be found in this portion of his work. Closely connected with Free Counterpoint is the harmonization of melodies, which is obviously impossible without a previous study of cadences. These subjects are therefore treated in some detail, and the volume concludes with a chapter on the application of counterpoint in practical composition.

In the author's opinion, it is very desirable that Harmony and Counterpoint should be studied side by side. As soon as the student has mastered triads and their inversions, he should begin elementary counterpoint. His study of the two subjects can then be pursued simultaneously, and each will be found to throw light upon the other. But, inasmuch as all possible harmonies are available in Free Counterpoint, this subject should not be commenced until the student has completed his course of Harmony.

As Counterpoint chiefly consists of technical exercises, it has not been possible here, as in the author's *Harmony*, to select most of the illustrations from the works of the great masters, because these are very rarely written in Strict Counterpoint. It has been necessary to prepare most of the examples expressly for this work,

and the whole of them have been written on three or four short subjects, in preference to taking a larger number, in order to show the student the almost infinite capabilities of even the simplest themes. No modulations have been introduced in the examples of Strict Counterpoint, because, though not forbidden, they are unadvisable, as it is far more useful to the student to practise himself in varying the resources of one key. In Free Counterpoint, modulation has been frequently employed; the examples in this part of the volume have been, as far as possible, taken from standard works.

If the explanations in some of the earlier chapters be thought needlessly minute, the author would urge that what is very plain to a practised musician is often very confusing to a beginner; and it is only by the reiteration of simple elementary principles that these can be firmly impressed on the student's mind. While, however, the author has endeavoured to afford all possible assistance to the learner, he has not the slightest toleration for the indolence which will not take the trouble to master the C clefs. Every one who aspires to be a musician ought to be able to read and write the C clefs just as easily as those in G and F. For this reason the alto and tenor parts of the examples (excepting when in short score) are written in their proper clefs throughout the volume. Those who do not choose to undergo the slight labour involved in learning these clefs must study Counterpoint from some other book than this.

It will be seen that the important subject of Double Counterpoint is not dealt with at all in the present volume. The omission is intentional; its proper place is in the next volume of this series, when it will be treated together with Canon and Fugue.

LONDON, *February*, 1890.

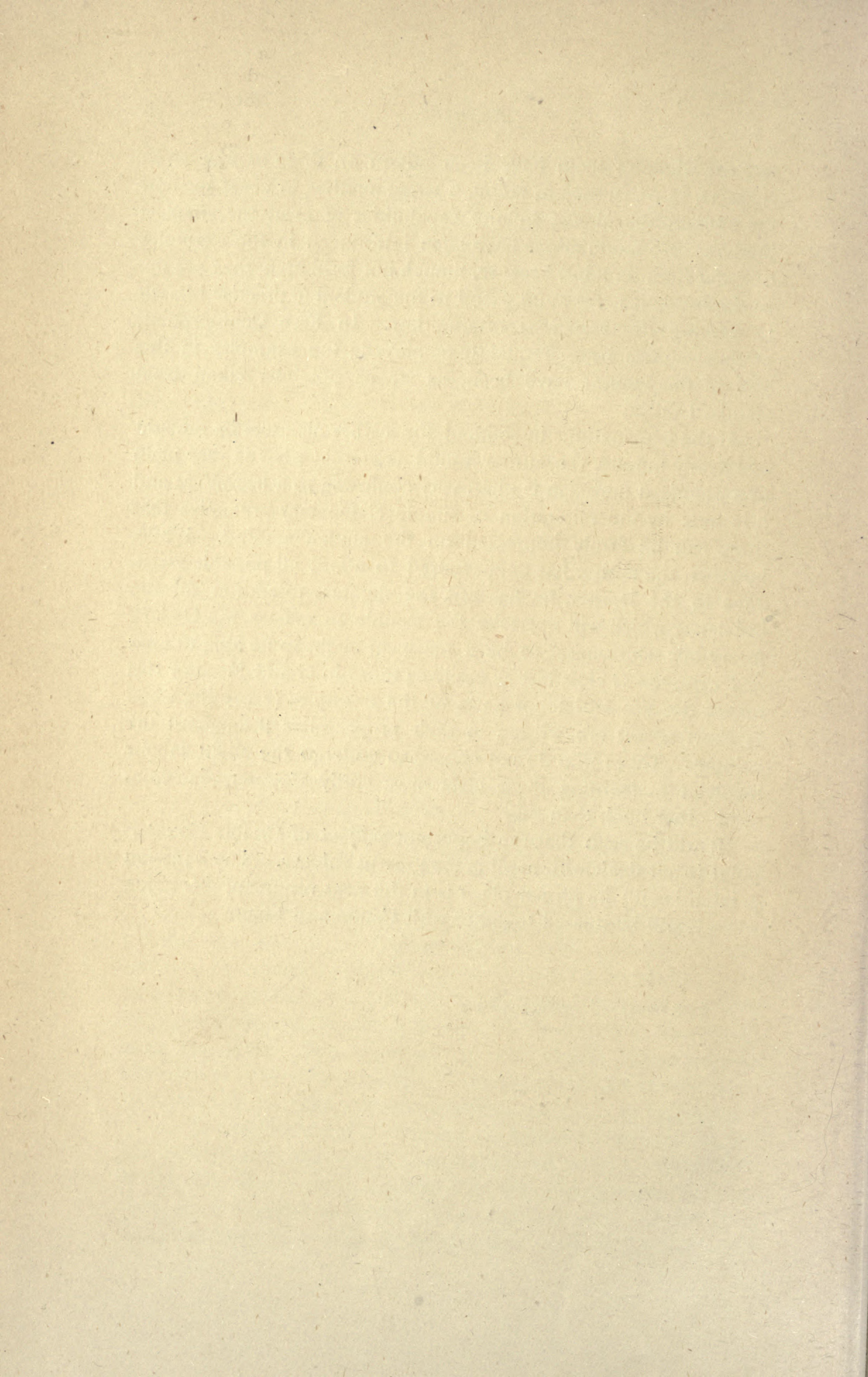


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COUNTERPOINT:

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PART I.—STRICT COUNTERPOINT.



CHAPTER I.

INTRODUCTION.

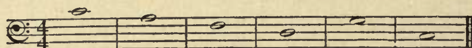
1. By the word COUNTERPOINT is meant the art of adding to a given melody one or more other melodies, above or below, in such a manner that all the parts when sounded together shall produce correct harmony. The word is derived from the Latin "contrapunctum." In old music the notes were written as dots (Latin, *punctum*—a point, or dot), and if, when one melody was given, another was to be added to it, this was described as "punctum *contra punctum*"—dot against dot, or (as we now say), "note against note." This, as will be seen presently, is the simplest kind of counterpoint. In its wider sense, counterpoint may be defined as the art of combining two or more parts or voices, each of which possesses independent melodic interest and importance.

2. The essential difference between harmony and counterpoint is that in the former the construction of chords and their relation to one another are the principal subjects of study; and although the rules for melodic progression (see *Harmony*, Chapter IV.*) need to be regarded, the melody of each part separately considered is a subordinate matter in comparison with the correctness of the harmony, and the connection of the different chords. In counterpoint, on the other hand, while the need for harmonic purity is strictly insisted on, this in itself is not sufficient. Each part should move independently of the others, and possess some special features of its own. It should be added that in the earlier stages of contrapuntal writing this is only possible to a limited extent.

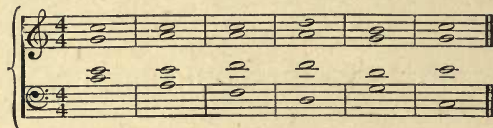
3. An example will best illustrate what has just been said.

* The references to "*Harmony*" throughout this volume are in all cases to the author's "Harmony: Its Theory and Practice." (Augener & Co.).

Supposing that we wish to add three upper parts to a simple bass such as the following—
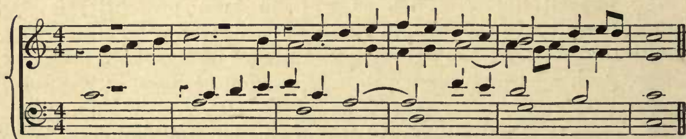


This bass suggests as the most natural harmony a triad in root position on each note. The simplest way of arranging the chords will be



Here every rule of harmony is observed, and the passage is perfectly correct. But if the different voices be examined singly, it will be seen that there is very little melody, and almost no individuality about them. The soprano and tenor parts each lie within the compass of a minor third, while the alto consists entirely of two notes. Such a passage, however correct as harmony, can scarcely be called counterpoint.

4. Now let us adopt a different plan. We take the same bass as before, and use the same chord progressions above it; but we now introduce the voices in succession, and give each of them a different melody—



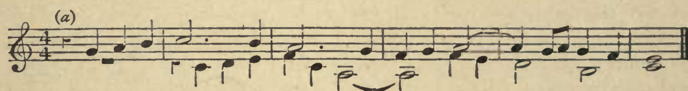
If the student will play each of the upper parts of this example separately, he will see that there are here three distinct melodies above the bass, making correct harmony when played together, but each being different from the other, though we have intentionally made them all begin with the same ascending passage. Here is seen an example of florid counterpoint.

5. There is another important distinction between harmony and counterpoint, from the student's point of view. In harmony exercises it is always the bass part that is given, and the chords to be employed are indicated either by figures placed over or under the bass, or (in the case of the root position of a triad), by the absence of figures. In counterpoint, on the other hand, the given melody may be in any of the voices, and even when it is in the bass, the student is left absolutely without any direction as to what harmony he shall put above it. Very often more than

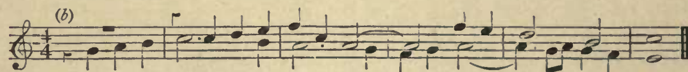
one harmony is possible, and the choice will depend on what has preceded, or on what follows.

6. If a counterpoint be added to a given subject, and can only be used in its original position, either above or below, as the case may be, it is called a *Simple Counterpoint.* But if it be so constructed as to be capable of inversion with the subject, or if two parts of the counterpoint can be inverted with regard to one another, we have *Double Counterpoint.* The word "double" in this connection simply means "invertible." The inversion may be at any interval, but in actual practice the only intervals usually employed are the octave, or fifteenth (the double octave), the tenth, and the twelfth. Of these, double counterpoint at the octave is the most frequent and the most useful.

7. As an illustration of what has just been said, let the student examine the alto and tenor parts of the example given in § 4. If these be played together, omitting the treble and bass parts, they will be found to make correct harmony by themselves.



If now the tenor part be written above the alto, either by placing the tenor an octave higher, or the alto an octave lower, the harmony will still be correct, though somewhat free—



The alto and tenor parts are therefore written in double counterpoint in the octave.

8. If three parts are so written as to be capable of inversion between themselves, so that each part can be either the upper, middle, or lowest part of the harmony, we get *Triple Counterpoint;* and with four parts similarly treated, we have *Quadruple Counterpoint.* Triple and quadruple counterpoint are much rarer than double, and it is very seldom that all the possible inversions will be available in such cases.

9. In the development of music, counterpoint was in use long before harmony. A great number of the compositions of the fifteenth and sixteenth centuries consisted of the addition of parts to some given well-known melody—either a popular air, or some old ecclesiastical theme. The given part was usually called the CANTO FERMO, or "fixed song;" and, as the science of harmony was still in its infancy, very strict rules as to the accompanying parts were enforced. Only triads and their first inversions were allowed to be employed; no unprepared discords, excepting

passing notes taken by step, were allowed to be used; the interval of the perfect fourth was considered as a discord between the bass and any upper part; and no chromatic chords in a key were available under any circumstances. As a matter of fact, the use of such chords had not then been discovered. Counterpoint written under these restrictions is now known as STRICT COUNTERPOINT.
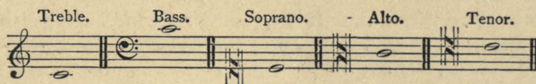
10. In the music of the present day, composers, when they write in the contrapuntal style, allow themselves much greater liberty. In modern counterpoint, any combination may be used which does not violate the laws of harmony. Second inversions are allowed; essential discords may be freely employed, either with or without preparation; chromatic chords in a key may be used, as may also auxiliary notes, whether diatonic or chromatic; and these may be taken by leap, as well as by step. The important point to be regarded is the individuality of the separate voices. The counterpoint we are now describing is called FREE COUNTERPOINT.

11. Some modern theorists argue, with a certain show of reason, that as the restrictions of Strict Counterpoint are never enforced in actual composition, the study of the subject is useless, and a mere waste of time to the student, because he finds himself forbidden to do things which all composers of eminence are constantly doing. In other words, the rules of the old contrapuntists are broken on every page of the works of the great masters. This may be at once admitted; and there would be force in the argument, if strict counterpoint were studied *for its own sake.* But this is far from being the fact. No sensible teacher will ever tell a pupil that it is *wrong* to use a second inversion, or a fundamental discord. Strict counterpoint is only a means to an end. Just as a student of the pianoforte practises technical exercises for the hand, frequently in peculiar and cramped positions such as he will seldom, if ever, meet with in the pieces he will play later, in order to acquire freedom in the muscles of the fingers, so the student of composition learns to work in the first instance under apparently arbitrary restrictions, in order that he may be able to use his freedom judiciously when the restrictions are removed. There is no instance of any composer having attained the highest eminence without previously submitting himself to this course of discipline.

12. It is desirable that in commencing the study of counterpoint the parts to be combined should be treated as *voice parts*, that is, that each part should be kept within the limits of the corresponding voice. The student is also strongly recommended to write all his exercises from the first in open score, with each part on a separate staff. This is more important in counterpoint than in harmony, as it allows the progression of each voice to be more clearly seen. The student should moreover accustom

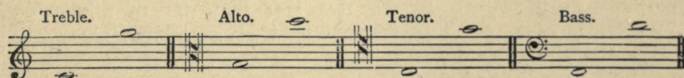
himself to the use of the C clef for the alto and tenor voices, as this clef is used in all the principal theoretical treatises, as well as in the scores of the great masters. We shall therefore employ it throughout this book.

13. Though the C clef is usually looked upon as a bugbear by young students, there is no more real difficulty in mastering it than with the F or G clef; it is simply a matter of practice. All that it is needful to remember is that the line upon which the clef is placed, whether it be the soprano, , the alto , or the tenor , is the line on which is written the note known as "middle C"—that is, the C which lies between the G and the F staves. In the following example—



the same note is written in all the five clefs. In old music other clefs were used, viz.: the G clef on the first line, called the French violin clef (to be met with in some of Bach's scores); the C clef on the second line, called the mezzo-soprano clef; and the F clef on the third line, called the baritone clef. As these are now entirely obsolete, the student need not trouble himself about them. The soprano clef (the C clef on the first line) is still used occasionally, especially in France and Germany, where it is sometimes found in the vocal parts of full orchestral scores; but it is much less generally employed than the alto and tenor clefs. We shall therefore write the treble parts of our examples, as usual, with the G clef.

14. The compass of the four voices is about as folllows—



This compass should seldom be exceeded; and even the extreme notes should be sparingly used.

CHAPTER II.

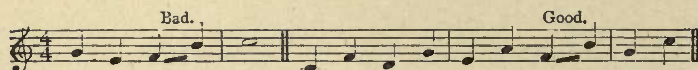
MELODIC AND HARMONIC PROGRESSION.

15. Before the student begins to write Counterpoint, it is needful that he should clearly understand the laws regulating the progression both of his melodies and of his harmonies. With some of these he will be already familiar from his study of Harmony; but inasmuch as the rules by which he must now be guided are not in all cases quite the same as those which apply to Harmony (in which many things are allowed which are prohibited in Strict Counterpoint), it will be advisable to give the laws which are enforced in the latter study, though some of these are repetitions of what is already known.

16. If a part proceed by step of a tone or semitone, either to the next degree of the scale, above or below, or to the same degree chromatically altered—which latter in Strict Counterpoint will only take place when there is a modulation—the motion is called "conjunct." When a part proceeds by leap of any interval greater than a second, the motion is called "disjunct." In a melody it is desirable that the parts should move as smoothly as they can; conjunct motion is therefore preferable to disjunct, when both are possible.

17. If a part move by leap, the leap of a consonance is preferable to that of a dissonance, and the leap of a small interval, such as a third, fourth, or fifth, is better than that of a large one —a sixth or octave. A larger interval than an octave should not be used at all.

18. It is forbidden for any part to move by leap of an augmented interval, excepting in one of the repetitions of a sequence (*Harmony*, § 137), when the interval of an augmented fourth (but no other augmented interval) may occasionally be employed.



19. A leap of a diminished fourth, fifth, or seventh, is allowed in Strict Counterpoint, provided always that the second of the two notes forming the interval proceed to a note within, and not beyond, the interval, the best progression being to the note to

which it would have moved had the two notes forming the dissonance been sounded together, instead of in succession.

(*a*) Good. Bad. Bad.

Good. Bad. Possible.

(*b*) Good. Bad. Good.

Bad. Bad. Possible.

(*c*) Good. Possible. Bad. Good. Possible. Bad.

At (*a*) are shown the correct and incorrect treatment of the diminished fourth, at (*b*) of the diminished fifth, and at (*c*) of the diminished seventh. Diminished thirds are not allowed in Strict Counterpoint.

20. The leap of a major seventh is prohibited; but that of a minor seventh may be used in one case only—when the two notes are the dominant and subdominant of the key, *i.e.*, the root and seventh of the chord of the dominant seventh. In this case the leap may be used, provided that the dominant comes first, and that the subdominant (the seventh above the dominant) falls one degree, according to the rule given in § 19. In this case, it is not necessary that both notes of the interval are taken as part of the dominant harmony, *e.g.* :—

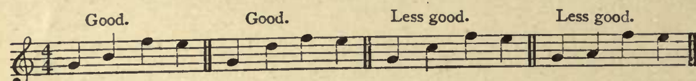
Good. Good. Good. Bad. Bad.

Though possible, this leap should be sparingly used, as the sudden change in the position of the part will probably get the student into difficulties. In a middle voice it will be seldom, if ever, available without making the parts cross, which (as we shall see presently) is forbidden.

21. It is mostly not good to introduce a leap of a seventh or ninth in the melody with one intermediate note.

Bad Bad. Bad.

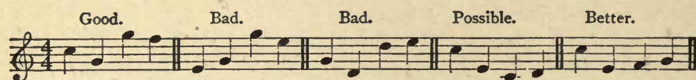
The chief exception to this is with the dominant seventh mentioned in § 20, provided that the intermediate note is a note of the dominant chord, and that the seventh of the chord (the subdominant of the key) falls one degree.



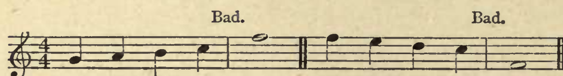
A seventh, whether major or minor, may also be used with one intermediate note, if that note be the octave, *e.g.*:—



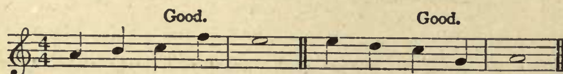
22. Any leap larger than a sixth should be approached and quitted in a direction contrary to that of the leap itself; and it is often advisable to adopt the same course even with a leap of a sixth.



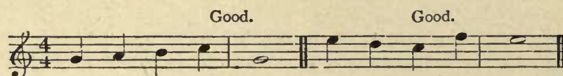
23. After two or three steps by conjunct motion, it is always bad to *leap in the same direction* to an accented note, *e.g.*:—



But there is no objection to leaping to an unaccented note—



or to leaping, in the opposite direction to that of the steps, to either an accented or an unaccented note.



24. It is always weak to repeat the same note in one of the extreme parts of the harmony—the treble and the bass—especially in the bass. In the latter case this can be frequently avoided by repeating the note at the distance of an octave. In the middle voices the occasional repetition of a note is unobjectionable,

and indeed is sometimes necessary; but even in a middle voice there should not be more than three repeated notes.

25. The laws governing harmonic progression are in the main the same which the student has learned in connection with Harmony. In four-part writing, similar motion between all the parts is almost invariably bad, except in a sequence of sixths, or occasionally, in changing from one to another position of the same chord; but in three-part counterpoint it is sometimes advisable, when two or more first inversions are found in succession. Consecutive unisons, perfect fifths, and octaves, are absolutely forbidden between any of the parts. Perfect fifths and octaves are not allowed even by contrary motion, except in counterpoint of at least seven or eight parts; and even then they should not be used unless absolutely unavoidable.

26. Between the extreme parts, hidden octaves are not allowed, excepting in the progression from root position of dominant to root position of tonic, or from root position of tonic to root position of subdominant, in both which cases the upper part must move by step; or, from one position to another of the same chord. (See *Harmony*, § 103).

27. Similar restrictions apply to the use of hidden fifths between extreme parts. They are only permitted in the progression from the tonic chord to the root position of the dominant chord with the fifth at the top, or from the subdominant to the tonic; in both cases the upper part must move by step. Like hidden octaves, they are also allowed when the second chord is another position of the first. (*Harmony*, § 105).

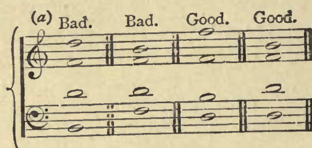
28. Between two middle parts, or an extreme and a middle part, hidden octaves and fifths are allowed when the upper of the two parts, or more rarely the lower, moves by step. But they are seldom good when both parts leap, excepting between two positions of the same chord.

Possible. Bad. Good. Bad. Good. Bad. Good.
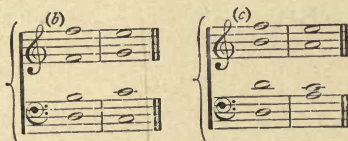
29. Unless in one of the repetitions of a sequence, no discords are allowed between the bass and any of the upper parts of the harmony, excepting passing notes and suspensions. The fourth with the bass is always considered as a dissonance (*Harmony*, § 159); the second inversion of a triad is therefore unallowable in Strict Counterpoint.

30. The intervals of the diminished fifth, and its inversion, the augmented fourth, though forbidden between the bass and an
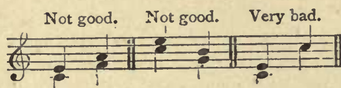
upper part, are allowed between any other two parts, provided both the notes of the interval are consonant to the bass note.



When used between two middle parts, or between an upper and a middle part, in the first inversion of the diminished triad on the leading note, a diminished fifth may, as in harmony, be followed by a perfect fifth, provided the lower note of the diminished fifth rises a semitone, as at (*b*) below. If it falls a tone, as at (*c*), the effect is not so good, and this progression had therefore better not be employed.



31. It is not good for two parts to overlap—that is, to allow a lower voice to proceed to a higher note than that previously sounded in the next voice above; or, *vice versâ*, to let a higher voice descend below a note just sounded by a lower voice.



The leap by similar motion to a unison, as above, is almost always bad, excepting in the progression from dominant to tonic between tenor and bass, when the tenor moves a semitone.



In this case it is allowed. Such progressions are occasionally necessary, but they should be avoided whenever possible. Except in counterpoint of at least five or six parts, the voices should never cross. (But see exceptions, §§ 179, 227.)

32. There is probably nothing connected with counterpoint which gives the beginner so much trouble as the selection and position of his chords. In harmony, the figured bass, though it does not always guide him as to their position, at least tells him what chords he is to employ. But in counterpoint he is thrown

entirely upon his own resources, and even if he succeed in avoiding absolute mistakes, his harmonies are often very weak and uncomfortable. It is therefore very desirable that he should have some guidance in this matter. As only triads and their first inversions are available in Strict Counterpoint, his resources are somewhat limited; but some progressions are much more frequently employed, and much better than others, and we shall therefore proceed to lay down some general principles for his assistance in this important point. It must be understood that what is now to be said must be regarded in the light of *recommendation*, rather than of hard and fast rule, like that prohibiting consecutive fifths and octaves.

33. In considering the relation of two chords standing next to one another, two things have to be taken into account—the progression of the roots, and the position of the chords themselves. The diminished triad on the leading note cannot be used in root position, because a diminished fifth is not allowed with the bass (§ 29). Neither, for the same reason, is the root position of the diminished triad on the supertonic of the minor key available, nor the augmented triad on the mediant of the minor key; this last chord is also a dissonance in its first inversion (*Harmony*, § 181), and it cannot therefore be used at all in strict counterpoint.

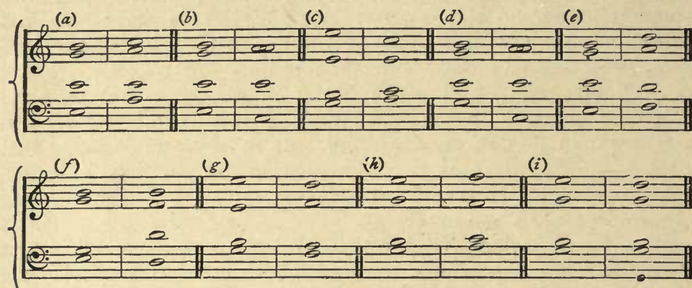
34. The following table gives the complete list of chords available for strict counterpoint, both in major and minor keys. Those chords, or positions, which cannot be taken in a minor key are marked with an asterisk.

Chords.	Positions.	
Tonic	Root Position	1st Inversion
Supertonic	* Root Position	1st Inversion
Mediant	* Root Position	* 1st Inversion
Subdominant	Root Position	1st Inversion
Dominant	Root Position	1st Inversion
Submediant	Root Position	1st Inversion
Leading Note		1st Inversion

It will be seen that this gives a total of thirteen possible positions of harmony in a major key, and ten in a minor.

35. Of the above chords, the mediant chord in the major key requires special care in its employment. This is because it is in reality the chord of the dominant major thirteenth (*Harmony*, § 410), the root position of the mediant being the last inversion of the chord of the thirteenth; while the root position of the last named chord gives the first inversion of the mediant. The fifth of the chord, being the leading note of the key, should never be doubled; and the chord should either be followed by the chord of the submediant (the root rising a fourth—see § 38 below), or the bass of the chord should move by step. It is also possible,

though rather rare, to follow the first inversion of the mediant by the root position, or first inversion of the dominant.

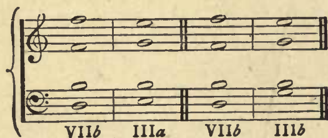


36. In the above examples are shown the various progressions of the mediant chord, all of which are *possible*, though, as will be seen directly, all are not equally good. At (*a*) (*b*) is the resolution of the root position of the mediant chord on the submediant; and at (*c*) (*d*) the first inversion of the chord is resolved on the submediant. The progression at (*d*) is weak, because of both chords being in their first inversion while the bass leaps. When one first inversion follows another, it is usually better for the bass to move by step. At (*e*) (*f*) the root position of the mediant chord is followed by a first inversion on the next degree of the scale. Both these progressions are possible, but by far the most satisfactory progression for the *root* position of the mediant chord is to follow it by the submediant chord, as at (*a*) (*b*). At (*g*) (*h*) the first inversion of the mediant chord is followed by another first inversion on the next degree of the scale. These progressions are both very good. Lastly, at (*i*) the first inversion of the mediant is followed by the root position of the dominant. Though allowable, this is not one of the best progressions; if used, it will be advisable to let the bass fall or rise an octave, to avoid the repetition of the same note (§ 24). It should be noted in passing, that at examples (*f*) and (*i*) the mediant chord is treated in its true nature as a dominant thirteenth, and resolved accordingly. (*Harmony*, § 404.)

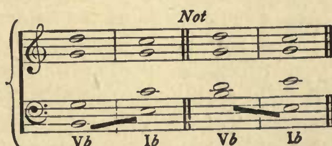
37. There are only six possible root progressions of chords. A root may either rise or fall a fourth, a third, or a second. As a fifth is the inversion of a fourth, it is clear that rising a fifth is equivalent to falling a fourth, and that falling a fifth is the same as rising a fourth. Similarly a sixth is the inversion of a third, and a seventh of a second. In order that the student may follow the root progressions more easily, we shall adopt Richter's plan of placing a Roman numeral under each chord to denote the root. If the chord is in root position the letter *a* will be affixed to the numeral; if in the first inversion, *b*. Thus in the key of C.

the root position of the tonic chord will be marked I*a*, and its first inversion I*b*; the subdominant chord will similarly be IV*a* and IV*b*, the number in each instance showing the degree of the scale which is the root of the chord. When we come to Free Counterpoint, we shall similarly mark a second inversion with *c*, a third inversion with *d*, and so on. The higher discords will be indicated by a small numeral after the root; thus, the chords of the dominant seventh and ninth will be marked V^7 and V^9 respectively. We shall now give the six progressions of roots, pointing out in each case which are strongest, and which are less advisable.

38. I. *Root rising a fourth.* This is in general the strongest and best of all root progressions, giving great firmness to the harmony. With the single exception of the progression from the first inversion of the diminished triad on the leading note (VII*b*) to the mediant chord in either position (III*a* and III*b*),



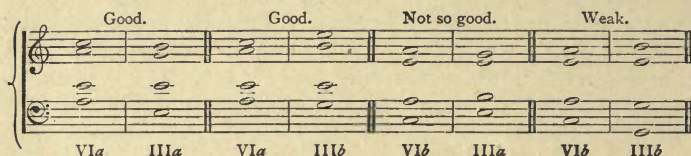
which should be avoided, the progression of the root rising a fourth is equally good on all degrees of the scale, and alike with root position or first inversion of either chord. It will be well to remember that when the first inversion of the dominant (V*b*) is followed by the first inversion of the tonic (I*b*), the leading note in the bass should rise, and not fall, to the third of the tonic chord, *e.g.*:—



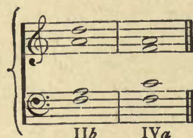
In general when the root rises a fourth, if both chords are in their first inversion, it is better for the bass to rise a fourth than to fall a fifth.

39. II. *Root falling a fourth.* Nearly as strong and satisfactory as when the root rises a fourth. In going from the first inversion of the tonic (I*b*) to the first inversion of the dominant (V*b*), it is better for the bass to fall than to rise. This is the converse of the progression shown at the end of § 38. With this root progression it is generally best not to put both the chords in their first inversion, as the bass will in that case have to move by leap of a fourth or fifth, and we saw at (*d*) § 35 that it was usually

not good to have first inversions on two consecutive bass notes at a large interval from one another. Also if the root falls from the submediant to the mediant (VI to III) the effect will be much stronger if the submediant chord is in root position than if it is in the first inversion.

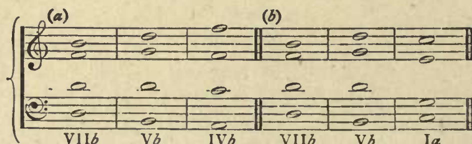


40. III. *Root rising a third.* This progression is mostly possible, but it seldom produces a good effect unless the lower of the two roots is on an accented beat. Care must also be taken to avoid a stationary bass, which will probably be found, if the first of the two chords is in its first inversion, *e.g.* :—



An example of this has been seen at § 35 (*i*), where however the mediant chord could not well have been taken in root position, while the effect would have been very weak had the dominant chord been in the first inversion.

41. IV. *Root falling a third.* This progression, like the last, is generally good; but the first inversion of the diminished triad on the leading note (VII *b*) should not be followed by the dominant chord, unless this latter immediately proceeds to the tonic chord; because otherwise the fifth in the chord on the leading note (which is in reality the seventh of the chord of the dominant seventh—see *Harmony*, § 207), which makes a dissonance with the root of the chord, does not go to the note which would be the resolution of the dissonance.

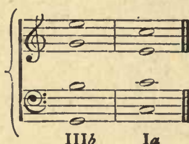


The progression at (*a*) is unadvisable, because the discord of the augmented fourth in the first chord is never properly resolved. At (*b*) the E of the third chord may be regarded as the resolution of the F in the first, the G of the second chord being interposed

between the discord and its resolution. The harmony is virtually unchanged in the first and second chords, as the triad on the leading note is an incomplete form of the dominant seventh.

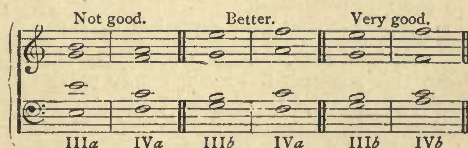
42. In the somewhat rare case in which the first inversion of the dominant is followed by the root position of the mediant (V*b* to III*a*), it is better for the leading note to rise than to fall. This case will be similar to that shown at the end of § 38, substituting B for C in the treble of the second chord of each pair.

43. The fall of a third from mediant to tonic (III to I) is generally not good, because this is not one of the progressions of the mediant chord shown in § 36. If it be absolutely necessary to use this progression (which will very rarely happen), the least objectionable form will be the following—

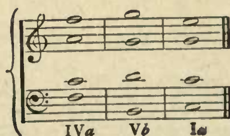


Here (as in examples (*f*) and (*i*) of § 35) the chord is treated as a dominant thirteenth, and care must be taken to introduce the octaves in the second chord by contrary motion. It will, however, be safer to avoid this progression altogether in strict counterpoint.

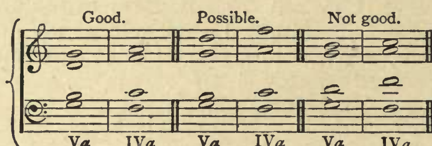
44. V. *Root rising a second.* When this progression occurs between mediant and subdominant, it is harsh if both chords are in root position (III*a* to IV*a*), less bad if the mediant chord is inverted (III*b* to IV*a*), and best if both are inverted (III*b* to IV*b*).



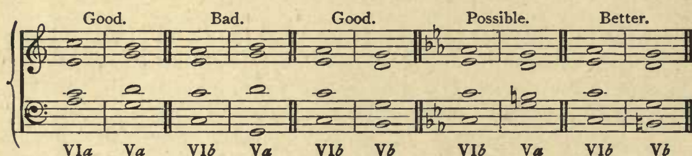
With any other degrees of the scale, this progression is equally good with root positions or inversions. If the root position of the subdominant be followed by the first inversion of the dominant (IV*a* to V*b*), the bass must of course fall, not rise (§ 18), and the dominant chord must be followed by the root position of the tonic (§ 19), or possibly by the first inversion of the submediant (VI*b*).



45. VI. *Root falling a second.* As a general rule, whenever the root falls a second, *the second of the two chords should be in its first inversion.* The only exceptions to this are the progression from submediant to dominant when both chords are in root position (VI*a* to V*a*), and from the first inversion of the triad on the leading note to the root position of the submediant (VII*b* to VI*a*). The progression from dominant to subdominant (V*a* to IV*a*) is also possible, but is not satisfactory when the third of the dominant is in the upper voice—



But if the submediant in its first inversion be followed by the dominant in root position, the effect is very weak and bad, especially in a major key. In a minor key it is occasionally to be found, but even there its effect can seldom be called satisfactory.



In all other cases when the root falls a second, whether the first chord be in root position or first inversion, the second chord should be in the first inversion.

46. We have entered into the question of root progressions in considerable detail, and the matter will be found to require close attention from the student, if he desires to master it thoroughly. He will, however, be well repaid for taking the trouble, for the experience of teachers proves that the crudity of early attempts at composition, or at harmonizing melodies, arises far more frequently from want of knowledge of this subject than from any direct violation of the rules of harmony. If the recommendations here given are attended to, the harmony may possibly be incorrect, but it will at least not be weak and shiftless.

APPENDIX TO CHAPTER II.

Table of Root Progressions.

[In the following table of all possible progressions of roots in Strict Counterpoint the words "Good," "Possible," and "Bad" must not be taken as more than approximations. Many pro-

gressions stand on the border line between one division and another. The beginner is advised in all cases to avoid those marked as "Bad." A few explanatory notes are added, which will be found useful. By consulting this table the student will be able to discover in many cases why his harmony sounds weak and uncomfortable. He will also find guidance, when in doubt, as to the selection of the best chords.]

		GOOD.	POSSIBLE.	BAD.
From I*a*	to	II*a*, II*b*, IV*a*, IV*b*, V*a*, V*b*, VI*a*, VII*b*.	III*a*, III*b*, VI*b* (1).	
,, I*b*	,,	II*a*, II*b*, IV*a*, IV*b*, V*a*, V*b*, VI*b*, VII*b*.	III*b*, VI*a*.	III*a*.
,, II*a*	,,	I*b* (2), IV*a* (3), V*a*, V*b*, VI*a*, VI*b*, VII*b* (4)	III*b*, IV*b*.	I*a*, III*a*.
,, II*b*	,,	I*b*, III*b*, IV*b*, V*a*, VI*a*, VII*b*.	IV*a* (1) (3), V*b*, VI*b*.	I*a* (6), III*a*.
,, III*a*	,,	VI*a*, VI*b*, VII*b*.	II*b*, V*a* (5)	I*a*, I*b*, II*a*, IV*a*, IV*b*, V*b*.
,, III*b*	,,	II*b*, IV*b*, VI*a*.	I*a*, I*b*, IV*a* (2), V*a* (5), V*b* (5), VI*b*.	II*a*, VII*b*.
,, IV*a*	,,	I*a*, I*b*, II*a*, V*a*, V*b*, VII*b*.	II*b* (1), III*b* (2), VI*a*, VI*b*.	III*a*.
,, IV*b*	,,	I*a*, II*b*, III*b*, V*a*, V*b*, VI*b*.	I*b*, II*a*, VI*a* (1), VII*b*.	III*a*.
,, V*a*	,,	I*a*, I*b*, II*a*, II*b*, III*a*, IV*b*, VI*a*, VII*b*.	III*b* (1), IV*a* (7), VI*b*.	
,, V*b*	,,	I*a*, I*b*, III*b*, IV*b*, VI*a*, VI*b*, VII*b*.	II*a*, II*b*, III*a*, IV*a*.	
,, VI*a*	,,	II*a*, II*b*, III*b*, IV*a*, V*a*, V*b*.	I*a*, I*b*, III*a*, IV*b* (1), VII*b*.	
,, VI*b*	,,	II*a*, IV*b*, V*b*, VII*b*.	I*a* (1), I*b*, II*b*, IV*a*.	III*a*, III*b*, V*a* (6).
,, VII*b*	,,	I*a*, I*b*, II*b*, VI*a* (10), VI*b*.	II*a* (8), IV*a* (8), IV*b*, V*a* (9), V*b* (9).	III*a*, III*b*.

NOTES.

(1) In these progressions the bass should leap an octave.

(2) Not good when the fifths of both roots are in the highest part.

(3) Only good when II is on an accented beat.

(4) Only good in cadence of 2nd Species. (See Chapter V., § 183.)

(5) Only practicable if the root of III be in the highest part, and on an accented beat.

(6) Bad in major key; *possible* in minor.

(7) See § 45.

(8) Can rarely be used effectively.

(9) See § 41.

(10) Not good in a *minor* key.

It will be well for the student also to note that the chords III*b* and VI*b* generally produce the best effect when the sixth is in the upper voice. The student must not forget that II*a*, III*a*, and III*b* cannot be used in a minor key (§ 34).

It will be found useful to write out the above table of root progressions in musical notation, using, for example, the key of C. The figures will thus cease to be mere abstractions.

CHAPTER III.

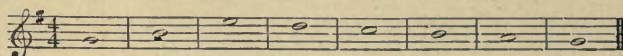
THE HARMONIZING OF A GIVEN MELODY IN THE STRICT STYLE.

47. It has been already said (§ 9) that Counterpoint is a far older branch of musical composition than harmony; it was, in fact, practised long before *tonality* in its modern sense (see *Harmony*, Chap. III.) was understood. As the result, many of the examples given by old theorists, as for instance a very large number of those to be found in Fux's "Gradus ad Parnassum" (one of the recognised authorities on the subject) are, with our modern feeling for music, most vague and unsatisfactory; for they can hardly be said to be in any key. A defined and always clearly recognisable tonality is an absolute requisite for even the strictest counterpoint of the modern school, whether in two or in a larger number of parts. Harmony even in two parts should always clearly represent, or at least suggest, full chords. (See *Harmony*, §§ 562—564). The same is the case with two-part counterpoint; it is consequently most important that the student should know how to select his own harmonies according to the principles given for his guidance in the last chapter. Before proceeding to two-part counterpoint, it will therefore be well that he should practise harmonizing simple melodic phrases, putting them in each part, and accompanying them with correct harmony, though without especially troubling himself as to the separate melodic importance of each of the accompanying parts. The exercises to be given in this chapter belong, strictly speaking, to Harmony, rather than to Counterpoint properly so-called; but they are so distinctly preliminary to the latter study that the present is the proper place for their introduction.

48. In the subject, or CANTO FERMO (§ 9), given in the old text books, the notes are always of the same length, and mostly semibreves. There is no necessity to restrict ourselves to this; therefore, while in many cases we shall adhere to the ancient practice, we shall also from time to time give subjects with notes of varying length. In all our examples the subject will be indicated by a capital S.

49. As the same subject has to be employed in all the voice parts in turn, a moment's thought will show the student that its transposition, according to the voice in which it is to be used,

will almost always be necessary. Supposing, for example, that we take a simple phrase like the following :—



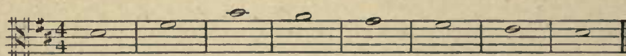
If the student will refer to the table of the compass of voices given in § 14, he will see that this melody, *at the pitch at which it is here written*, lies only within the range allowed for the soprano voice. The third note, E, would indeed be *possible* for the alto, but it would be unadvisable, because, as the parts are not allowed to cross (§ 31), the treble will have to be above it, and, the tenor and the bass being below, there will be a wider interval between tenor and alto than between alto and treble. It is quite clear that the melody is entirely out of the compass of either the tenor or the bass voices.

50. The student will observe that the compass of the tenor voice is just an octave below that of the treble ; consequently if a melody given in the treble is to be used for the tenor, *it should be transposed an octave lower.* In the present case, the subject would be written thus for the tenor—



Conversely, if the melody had been given in the tenor, it would have been transposed an octave higher for the treble.

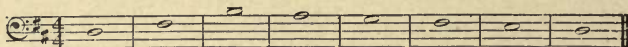
51. It will further be seen that the alto has a compass of about a fourth below the treble, therefore if it were desired to place the melody now in question in the alto part, it should be transposed a fourth lower, into the key of D, thus—



We might also have transposed it a fifth lower, into the key of C ; and if the original melody had lain in the higher part of the treble compass—if, for instance, it had gone to the upper G—such a transposition would have been preferable, as it would have left more room for the treble part above. The student must be guided by the compass of the original part as to how much transposition is desirable. In the present case it is immaterial whether we put the alto in D or C ; but, supposing the melody had originally been almost entirely in the lower part of the treble range—if, for instance, it had been written in D, ending on , it might have been advisable only to transpose it a third for the alto (to B flat) in order to prevent the tenor from having to go very low. The student must use his judgment, and

endeavour to keep his subject, as far as possible, in the *medium* range of whatever voice he places it in.

52. As the compass of the bass voice is an octave below the alto, it is clear that the transposition of the subject for the bass will be to the same key as for the alto, and that it should be written—



As with the alto, the part might also be written in C, or possibly even in B flat or A. As there are no parts to be placed under it, there is not the same objection to its going low, as in the case of the alto.

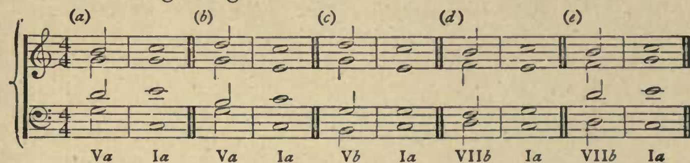
53. Students are so often in difficulties from having their subject at an inconvenient pitch, that the following table of transpositions will be probably found useful:—

Subject.		Transposition.
In Treble	... ..	for Alto—4th or 5th lower.
,,	... ...	for Tenor—8ve lower.
,,	... ...	for Bass—11th or 12th lower.
In Alto	... ..	for Treble—4th or 5th higher.
,,	... ...	for Tenor—4th or 5th lower.
,,	... ..	for Bass—8ve lower.
In Tenor	... ...	for Treble—8ve higher.
,,	... ...	for Alto—4th or 5th higher.
,,	... ...	for Bass—4th or 5th lower.
In Bass	... ...	for Treble—11th or 12th higher.
,,	... ..	for Alto—8ve higher.
,,	... ...	for Tenor—4th or 5th higher.

54. The great importance of having the subject at a suitable pitch, arises from the fact that, if it be too high or too low, it becomes impossible to keep the four parts of the harmony in a good position. This point has been incidentally touched on in speaking of the transposition for the alto (§ 51), and it is now necessary to add that the rules for the position of parts which are enforced in harmony (*Harmony*, §§ 126—128) are to be strictly observed in all forms of counterpoint. The parts should either be at approximately equal distances, or, if there must be a wide interval, this must always be between the bass and the part next above it.

55. Every exercise must end with a Cadence. By the word "cadence" is meant a close. There are several different kinds of cadence, but as some of the most important of these are unavailable in strict counterpoint, we shall defer the full treatment of the subject till a later part of this volume. A "full cadence" should only be used at the end of a phrase. It consists of the tonic chord in root position, preceded by the dominant chord in root position, or first inversion, or by the first inversion of the diminished triad on the leading note. If the exercise contains

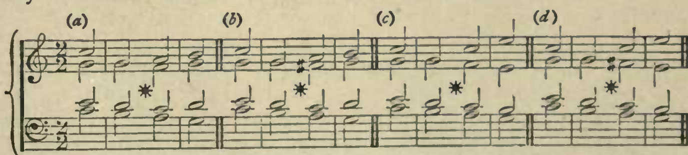
more than one chord in a bar, the tonic chord should always come at the beginning of a bar.



56. At (*a*) (*b*) are shown the cadence from root position of dominant to root position of tonic. This is the best form of cadence, and should always be employed when the subject is in an upper or middle part. The cadence at (*c*), from the first inversion of dominant to root position of tonic, is less good; though we have called it here a "full cadence," because it has occasionally to be used for a close, it is in reality an "*inverted cadence*" (§ 505); but it will be necessary if the melody rises at the end from the leading note to the tonic, and is in the bass. The cadence from VII*b* to I*a*, as at (*d*) (*e*) will be required if the subject is in the bass, and ends with the descent from supertonic to tonic. These are almost the only forms of full cadence (that is a cadence ending on tonic in root position) which can be used in Strict Counterpoint.*

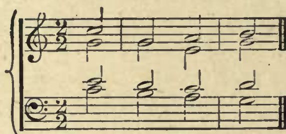
57. As a general rule, it is best to avoid modulation in the harmonizing of simple melodies such as are now under consideration. The student should try to exhaust the resources of one key as far as he can, and to obtain variety by changing the progressions and positions of his chords. Sometimes, however, a modulation will be clearly indicated by the melody itself; in this case it must, of course, be used. But in no case should any modulation be made, except to nearly related keys (*Harmony*, Chapter X.), and with one exception, which we shall now proceed to explain, it will be preferable for the present not to use it at all.

58. The one case in which a momentary modulation is advisable is when two positions of the same chord occur, with one intermediate chord, *and the bass moves by step* from root to third, or third to root of the chord. If the first and third chords are different positions of the same harmony (but not otherwise), the intermediate chord should be harmonized, as belonging to the key of which the first and third are tonic chords.



* In the rare case in which the melody ends with a fall from mediant to tonic, it will be necessary to use the peculiar form of cadence shown in § 43.

59. In the above examples, at (*a*) (*b*) the second and fourth chords are the first inversion and root position of the chord of G. If the third chord is taken, as at (*a*) as the first inversion of the subdominant, the effect is much less satisfactory than when the F is sharpened, as at (*b*), and a transient modulation made, G being treated for the time as a tonic. But if the fourth chord is not another position of the second, no modulation should be made. Thus at (*c*) (*d*) the fourth chord is the first inversion of the chord of E; here, therefore, we take in the third chord, F♮, as at (*c*), and not F♯, as at (*d*). It would have been possible at (*a*) to harmonize the third bass note with the submediant chord,



but when the bass moves by step (though not otherwise), the modulation as at (*b*) is preferable.

60. When the student tries for the first time to harmonize a melody, he usually feels in a state of unutterable helplessness. In order to assist him, we shall take a simple melody, and place it in turn in each part, adding three other parts to it. But first it will be well to give him a few general hints for his guidance.

61. The first chord should be always tonic or dominant (generally the former) in root position. It is seldom, if ever, that a piece commences with a dominant chord, excepting when the first note of the melody is on an unaccented beat. In modern works it is by no means unusual to begin with a discord, as, for instance in Beethoven's first symphony, and the finale of his sonata in F sharp, Op. 78, and in many pieces of Schumann's; but in the strict style no discords are allowed, and their treatment will therefore be deferred till we come to speak of free counterpoint. For the present the student will do well always to begin with the root position of a tonic chord, unless the subject he has to harmonize commences on the dominant, and is placed in the bass. In this case it is evident that a tonic chord placed above the bass would be in the second inversion, which is not allowed in strict counterpoint (§ 29).

62. The student now knows how to begin harmonizing his melody, and also (§ 55) how to finish. What is he to do with the intermediate notes? The first thing for him to observe is that every note may be either the root, the third or the fifth of a chord, and may be treated in any one of these three relations, except when it is in the bass, in which part, as we have already seen, the fifth of a chord is unavailable. To illustrate this, let us take the note C. This, in the key of C, may be the root of the chord of C, the third of the chord of A minor, or the fifth of the chord of

F. The following table will show in how many different positions it may be harmonized :—

(1) C in treble. (2) C in alto.

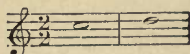
I*a* I*b* VI*a* VI*b* IV*a* IV*b* I*a* I*b* VI*a* VI*b*

(3) C in tenor. (4) C in Bass

IV*a* IV*b* I*a* I*b* VI*a* VI*b* IV*a* IV*b* I*a* VI*b*

Here is seen the note C in each voice in turn, and in root position and first inversion of the tonic, subdominant, and submediant chords. Though we have given but one example of each, a moment's thought will show the student that many others are possible. For instance, with C in the bass, in the tonic triad, there are at least five or six good positions for the upper notes of the chord. (See *Harmony*, § 128.) The other degrees of the scale can be similarly treated.

63. In making his selection of chords, the student must consider (1) what roots are possible ; (2) which position of the chord is best; and (3) the melodic progression of each voice. An example will best illustrate our meaning. Suppose a melody in the key of C begins thus—



and that it is in the treble voice. It has been already said (§ 61), that the first chord must be the tonic in root position. The note D may be the root of the supertonic chord, the fifth of the dominant, or the third of the diminished triad on the leading note. Let us try them all.

(*a*) (*b*) (*c*) (*d*) (*e*)

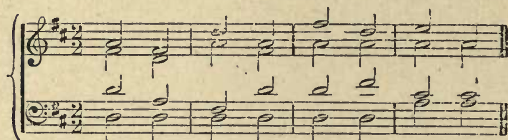
I*a* II*a* I*a* II*b* I*a* V*a* I*a* V*b* I*a* VII*b*

64. The supertonic and dominant chords are possible either in root position or in the first inversion, the triad on the leading note in the latter only. But if we take here the supertonic in root

position as at (*a*), we shall evidently make consecutive 5ths and 8ths; therefore if we take the supertonic chord at all, we shall have to take it in the first inversion, as at (*b*). The dominant chord is possible in either position, as at (*c*) (*d*); but the triad on the leading note, as it can only be used in its first inversion, must make consecutive octaves, as at (*e*), and is therefore unavailable here. We see from this example that only three of the five possible chords can be employed after the chord of C in the position in which we have given it.

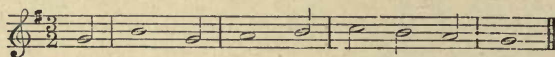
65. We have already mentioned that it is not good to repeat the same note in an extreme part (§ 24). In a given melody, however, it not seldom happens that a note is repeated, as, for instance, at the beginning of the 100th Psalm. In such cases, variety must be sought either by using a different chord on the repetition of the note, or by changing the position of the same chord.

66. It is almost always weak, except on the first chord of a piece, if that be unaccented, to anticipate the harmony of the accented beat of a bar (the first beat) on the last beat of the preceding bar. This is a fault to which beginners are very liable. A decided change of harmony on an accented beat is almost always desirable, excepting, of course, where the same harmony is continued through several chords, as at the beginning of Wesley's hymn-tune "Chichester"—



At the beginning of the second bar of this extract it will be noticed that the rule prohibiting a wide interval between the alto and tenor voices is broken. This has clearly been done intentionally, for the sake of making the tenor part more melodious.

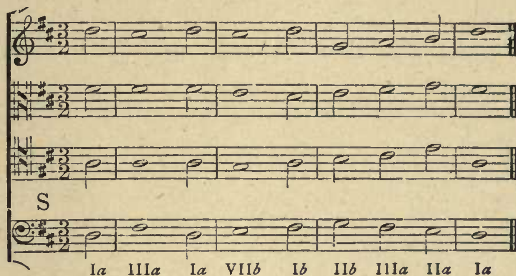
67. We shall now illustrate the rules we have given by taking a simple melody and harmonizing it in each of the voices. We will choose for this purpose the first line of the universally known tune "Angel's Hymn"—



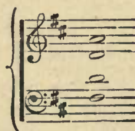
It has been seen in § 62 that while a note in an upper or middle part may be either the root, the third, or the fifth of a chord, it can, in the bass, only be root or third. For this reason it is easiest to begin by placing the melody in the bass, as the student has fewer possibilities to consider. If we take the bass in the key

of G, it will be rather high, and the parts above it will be crowded We will therefore transpose it to D (§ 53).

68. In the example now to be given, while not violating the rules of harmony, we have introduced several of the faults which beginners are most likely to make, that the student may learn what to avoid, as well as what to do—



Here the second note of the bass is badly harmonized. When the mediant chord is used in root position, it should be followed by the chord of the submediant, or the bass should move by step to a first inversion (§ 35). In this example it is followed by the tonic chord in root position, which is not good (§ 43). It would have been much better to have harmonized F♯ as the bass of the first inversion of the tonic chord.



This would also have improved the very monotonous treble part, which has only D and C for the first five notes.

69. The progression of the third, fourth, and fifth chords is quite correct; but from the fifth to the sixth chord are two consecutive first inversions, with the bass moving by step. In this case both the sixths would have been better in the upper part (*Harmony*, § 156), though this is not compulsory.

70. The mediant chord in the last bar but one is injudiciously chosen. It seldom produces a really good effect in root position, unless it is followed by the chord of the submediant, which is impossible here, as the next note of the melody is not a part of the submediant chord. If employed at all here, the following E should have had a sixth above it; but it would have been far better to have made F♯ the bass of a first inversion, as in the second chord

71. The last three chords contain two weak progressions. In each the root falls a second; and in that case the second chord should be in the first inversion (§ 45) except in passing to submediant or dominant. Besides this, the final progression is not one of the cadences which are permissible. When the melody ends with the descent from supertonic to tonic, and is in the bass, as here, the correct form of cadence is that shown at § 55 (*d*) (*e*).

72. We will now take the same bass, and harmonize it correctly—

S

I*a* I*b* I*a* VII*b* I*b* II*b* I*b* VII*b* I*a*

It will be seen that six of the nine chords are the same as before, though the position of the parts is changed in some cases; but the student will feel at once how much more easily and naturally the music flows. After the explanations already given it will be needless to go through this example chord by chord, but one point must be noted. In the third chord from the end, the rule as to consecutive sixths, which was referred to in § 69, is not observed. We shall see later that in counterpoint it is not good to have too many thirds or sixths in succession (§ 125). Had the D been put in the treble here, we should have had five consecutive sixths between the outside parts, and the melody in the treble would have been merely a copy of that in the bass on a different part of the scale. As the extreme parts of the harmony are those which, from their position, are most noticeable, it would not have been advisable to make these parts resemble one another so closely; we have therefore intentionally deviated from the rule. Excepting between the extreme parts, there is no objection to a larger number of thirds or sixths; in the third and fourth bars of our example we might have had five consecutive thirds between the tenor and the bass by putting A instead of D in the third chord from the end. This would not have been necessarily wrong, but we have written D instead, because otherwise we should have had an ambiguous chord, without the root present. In an example to be given presently (§ 76), will be found five consecutive thirds between treble and alto, which are perfectly correct.

73. Now let us take the same melody, and place it in the

treble, this being less difficult to work than when it is in one of the middle voices. As before, we will first work it badly, making several of the mistakes which beginners are very apt to make. Teachers will recognise some very old acquaintances in the faults of the following example—

S

I*a* I*a* I*a* V*b* III*a* II*a* VI*b* II*b* I*a*

74. The first three chords here contain no actual mistake; but they are very weak, because none of the three lower parts moves. When the same harmony is repeated in successive chords, the position of the chords should be changed if possible (§ 65). The fifth chord (the mediant) is badly introduced here in its root position, because it is not followed by either the sub-mediant chord or a first inversion on the next degree of the scale. It is needful here to repeat the warning to students, to be very sparing of the use of the mediant chord, especially in root position.

75. Between the fifth and sixth chords, the rule given in § 45 is broken. The whole of this last bar but one is about as weak and uncomfortable as it is possible to make it. The progression from II*a* to VI*b* is unobjectionable *in itself;* but in this particular case VI*b* is unavailable, because it cannot be followed properly. It is bad to follow it, as here, by II*b*, because the latter chord does not form part of the cadence (§ 55). Beginners are very apt to forget to make a proper cadence at the end of their exercises. In this case the cadence should be—

V*a* I*a*

If VI*b* precedes V*a*, we have the objectionable progression against which the student has been specially warned in § 45. If, to save this, the last chord but one is taken as V*b*, not only

will there be a weak cadence, but it will be impossible to avoid bad progressions of the voices, *e.g.* :—

(*a*) (*b*) (*c*)

VI*b* V*b* I*a* VI*b* V*b* I*a* VI*b* V*b* I*a*

The progression at (*a*) is obviously impossible, on account of the consecutive fifths and octaves. That at (*b*) is no better; for the hidden fifths in the first two chords are here very bad (§ 28), and in order to try to make the alto move comfortably, there are consecutive unisons between it and the treble. If we try to save these, as at (*c*), the alto leaps in an awkward manner, and we still have the bad hidden fifths with the tenor. The progression of the last two chords is bad, irrespective of the cadence (§ 45).

76. We will now harmonize the same melody correctly—

S

I*a* I*a* I*b* V*a* I*b* II*a* I*b* V*a* I*a*

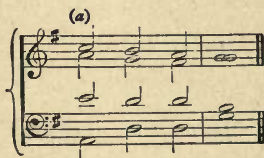
As in the badly worked example (§ 73), we begin with three repetitions of the tonic chord, but at the second the bass falls an octave, which is much better than keeping it stationary, and the third chord, to obtain variety, is taken in the first inversion. From the third to the fourth chord will be seen hidden fifths between extreme parts. These are of a kind that is allowed (§ 27). The fifth note of the melody, B, may be either the root of the mediant chord, the third of the tonic, or the fifth of the submediant. We have already seen (§ 74) that the mediant chord here is bad. The submediant is evidently impossible in root position, as this would give consecutive fifths in outside parts. The first inversion might have been taken thus—

&c.

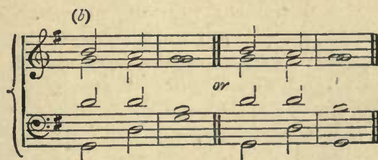
and followed in the next chords, as shown here. We have chosen to take the first inversion of the tonic, as one of the strongest chords in the key. If the root position of the tonic had been taken, it might have involved us in difficulties further on, as we shall show directly.

77. In the sixth and seventh chords, the student will see the progression from supertonic to the tonic. Let him compare this with the same progression in the last two chords of the example in § 73, and notice how bad it is in the first case, and how good in the second. The reason of the difference is that the root falls a second, and in § 76 the second chord is in the first inversion, while in § 73 it is not. See § 45 for the general principle.

78. Now let the student observe the way in which the cadence is managed in the last three chords. If we had been writing in the free style, instead of in the strict, we should have taken the third chord from the end in the second inversion—



This is, in actual composition, a far more usual, and also a better cadence than the one we have given, but in the strict style, now treated of, second inversions are not allowed. As the root position of the tonic chord has to follow the dominant, it would have been weak and monotonous for it also to precede it—



to say nothing of the fact that it could not follow the root position of the supertonic without breaking the rule in § 45. It may be said that in general when in a full cadence the dominant chord is preceded by the tonic, the latter (in the *strict* style) is best in the first inversion.

79. The student will now be able to see why it was said in § 76 that to take the root position of the tonic for the fifth chord might have involved him in difficulties further on. The note C in the melody which follows, can be the root of the chord of C, the

third of the chord of A minor, or the fifth of the diminished triad on F♯. We will try it in each relation—

(*a*) (*b*) (*c*) (*d*) (*e*)

&c.

I*a* IV*a* I*a* V*a* I*a* I*a* IV*b* I*b* I*a* II*b* I*a* I*a* II*a* I*b* I*a* VII*b* I*b*

If we take the chord of C in root position, as at (*a*) above, we obviously cannot follow it by the first inversion of the tonic chord, because of the consecutive octaves. We must therefore take the root position of the tonic chord, which we have just seen is not advisable before the dominant in a cadence. Besides this, the bass will leap about in a very uncomfortable manner. If we take the first inversion of the chord of C, we shall still be forced to follow it by the root position of the tonic; for if we take the latter in the first inversion, as at (*b*), we shall get very bad hidden octaves between the extreme parts.

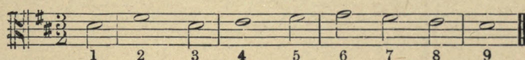
80. If we consider C as the third of the supertonic chord, and take this chord in the first inversion, as at (*c*), it can neither be followed by the first inversion of the tonic, because of consecutive octaves, nor by its root position, because of the bad progression from II*b* to I*a*. It would, therefore, only have been possible to take the supertonic chord in root position, as at (*d*). We might also have taken the first inversion of the triad on the leading note, as at (*e*); but looking at the exercise as a whole, this would have been weak, for the triad on the leading note is, as we know, part of the dominant harmony, and we should have had nothing but tonic and dominant chords through the whole exercise. We should always get as much variety of harmony as possible.

81. It will now be seen that if we had taken the fifth chord of the example in § 76 in its root position instead of its first inversion, there were at least three wrong ways of following it, and only two right. The chances are, we fear, considerably more than three to two that a beginner would choose one of the wrong ones!

82. We will now put our melody into the alto and tenor parts. After the examples of incorrect harmonizing that we have already given, it will be needless to write specimens of mistakes in each part. If the student wishes to see how such an exercise is to be worked wrongly, we advise him to take this melody and try to harmonize it for himself in a middle part, before looking at the examples we are about to give. When he brings it to his teacher, or compares his own first attempt with the correct manner of working it, the probability is that he will find enough mistakes to satisfy his most ardent curiosity. We have already said that

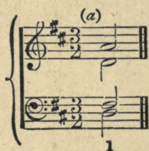
harmonizing a melody is more difficult when it is in a middle voice.

83. In placing the melody in the alto, it will be advisable to transpose it to the key of D, as we did with the bass (§ 53). Before giving the exercise in full, we will work it with the student step by step, and, to save space, will write the chords in short score. The melody in the alto will be—
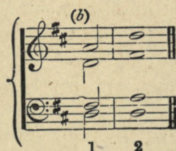


We number each note for convenience of reference.

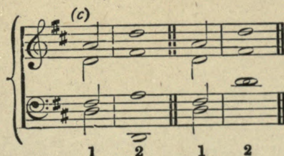
84. Our first chord must be tonic in root position (§ 61). We can put either the third or fifth at the top; here it matters very little which. We will take the fifth in the treble and put the third in the tenor.



The second note, F♯, may be part of the tonic, mediant, or submediant chord. If we take it as part of the tonic chord, this chord must be in root position, for if taken in the first inversion we shall have consecutive octaves between alto and bass. But in root position, we shall have to repeat the same bass note;

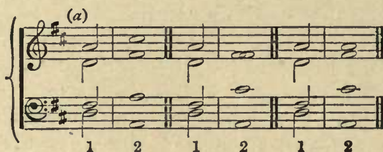


for we cannot here leap the octave (§ 24); for if we descend, we go below the compass of the voice (§ 14); and if we leap up, we go to a much higher note than that previously taken by the tenor (§ 31).

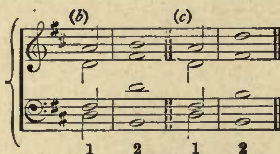


85. It is clear that if we repeat the D here we shall not only have anticipated the harmony of the accented note on the preceding unaccented (which cannot always be well avoided—see

example, § 76), but shall have a stationary bass. It will therefore be better here to take one of the other two chords of which F♯ forms a part—the mediant or the submediant. Let us first try the mediant. Clearly it cannot be in root position, or we get consecutive octaves between bass and alto. If we take the first inversion,

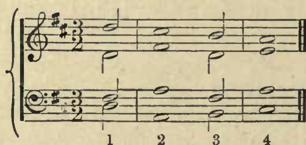


none of the three positions shown here are advisable. The first is evidently impossible; in the second and third the leap of the tenor is not good (compare § 38); and neither the unison of the treble and alto in the second, nor the stationary treble in the third is advisable. It is therefore better here to take the chord of the submediant, in *root* position, to avoid the stationary bass.
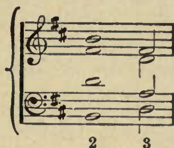


Either position (*b*) or (*c*) is possible here; there is, in fact, a choice of advantages. The progression of the tenor is better at (*c*); but this involves hidden fifths with the alto, with both parts leaping. For the sake, therefore, of keeping to our rules as strictly as possible, we shall select (*b*).

86. Before proceeding, we may point out that the first inversion of the mediant chord might have been taken here, had we omitted the fifth in the first chord. It would then have been best followed by the root position of the submediant (§ 36), and the first four chords would have been harmonized thus—

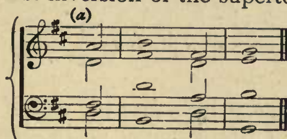


87. We now continue. The third note of the melody, D, belongs to the tonic, subdominant, and submediant chords. As the last chord was the submediant, one of the others will now be preferable. The subdominant chord here will be bad, because if in root position we shall have consecutive fifths, and if in first inversion a stationary bass. We therefore take the tonic chord; and we choose the root position in preference to the first

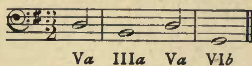
inversion, not only because it is stronger, but because it allows the bass to move by a smaller interval.



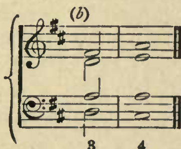
88. Our next note, E, belongs to the supertonic and dominant chords, as well as to the triad on the leading note. As this last can only be used in its first inversion it is evidently unavailable here, as also is the root position of the supertonic. As we have not yet had the dominant chord in the exercise, it is high time we introduced it, to establish the key. If, after what has preceded, we take the first inversion of the supertonic,



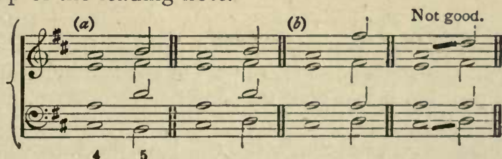
the whole exercise, as far as we have gone, *might* be in the key of G, with the roots—



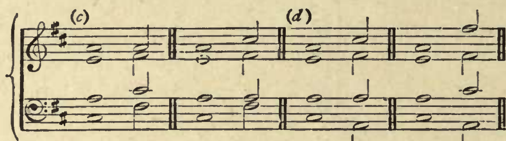
Of course there is nothing to *prove* that the key is G, and the presumption would be the other way; but a key (like a long suit at whist) should always be established as soon as possible. For this reason we take the dominant chord here, and put it in its first inversion, to allow the bass to move by step.



89. There are two or three continuations for the next chord. It may either be the submediant in root position or first inversion, as at (*a*) below, or the root position of the tonic chord, as at (*b*). The first inversion of the tonic chord would be inferior, because of the leap of the leading note.

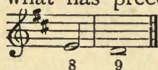


It is instructive to notice here that the mediant chord in either position will be distinctly bad.

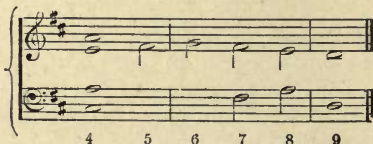


If taken in root position, as at (*c*), we shall either have a stationary treble, or a bad hidden fifth; while, though it can be *taken* well enough in its first inversion, as at (*d*), it cannot be properly *followed* in this position. The proper chord to follow the mediant is either the submediant, or a first inversion on the next degree of the scale (§ 35). The former is impossible here, as the next note of the melody is not part of the submediant chord; and if we follow it by another first inversion on the next degree of the scale, the sixths are in the alto, when they ought to be in the upper part. (*Harmony*, § 156.)

90. As we are now getting near the end of the exercise, it will be advisable to look ahead before finally deciding which of the chords shown in § 89 (*a*) (*b*) to select. It is always needful in harmonizing a melody to consider what is to follow, as well as what has preceded. We know already that the last two notes,



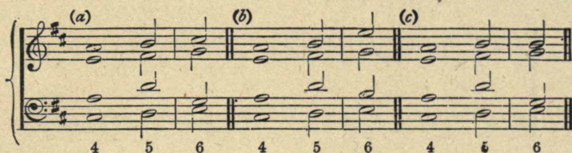
, have to be part of the chords of the dominant and tonic in root position (§ 55). The third note from the end is F ♯, which can here only be taken as part of the tonic chord; for, if treated as the fifth of the submediant, we shall either have consecutive fifths with the bass (VI*a* to V*a*), or the bad progression VI*b* to V*a*; while if taken as a note of the mediant chord, that chord will be wrongly followed if in root position, and the bass will be stationary if we take the first inversion. We therefore harmonize this note as part of the tonic chord, taking the *first inversion* (§ 78). We now make a sketch of the rest of our exercise, taking only the parts which we know.



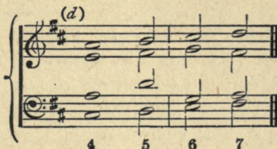
91. This little sketch gives us more guidance than would appear at first sight. For instance, we can see that it will not be good to treat the sixth note, G, as part of the subdominant chord, for in root position it will give us consecutive octaves, and in the first inversion a leaping bass with sixths above (§ 36). We must therefore harmonize G as either the third of the supertonic chord

(which evidently must here be in root position), or as part of the triad on the leading note. As this can only be used in its first inversion, it is clear that the sixth bass note must in any case be E. This naturally indicates D as the fifth note of the bass, because conjunct motion is better than disjunct.

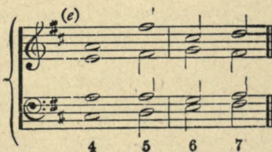
92. Having fixed our bass, the filling up is comparatively easy. If for our fifth chord we take VI*b* (as at § 89 (*a*)), the sixth chord must be also a first inversion, as at (*a*) below; for if we make it the supertonic chord, we shall either get a bad hidden octave, a unison between treble and alto, or a stationary treble, as at (*b*) (*c*).



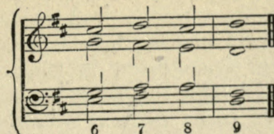
If now we take the chord of the sixth on E, as at (*a*), knowing already (§ 90) that the seventh chord is also a sixth, we must keep the sixth in the upper part.



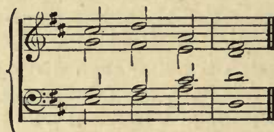
We now have four consecutive sixths between the extreme parts. Though not absolutely forbidden in more than two-part writing, these are better avoided. The tonic chord given at § 89 (*b*) is therefore preferable, and this can now be well followed by a chord of the sixth.



93. It only remains now to consider the position of the parts in the final cadence. It is in general best to conclude with the tonic in the upper part, as well as in the bass; but if we do so here, the end of the treble part will be very weak, from the repetition of the notes C, D, C, D.



It will therefore be better here to deviate from the usual practice, and let the treble fall, leaving the final chord without the fifth.



94. We now give the whole exercise in score, marking the roots below each chord. It will be seen that, except in the tenor part, there are no repetitions of the same note—

S

I*a* VI*a* I*a* V*b* I*a* VII*b* I*b* V*a* I*a*

95. If the student has carefully followed and understood the instructions above given, he will have a fair idea of the general principles which must guide him in choosing his chords. It will not be necessary to go in the same detail through the harmonizing of this melody in the tenor. It will be profitable for him, before examining the specimen we shall give him, to try to harmonize it for himself, and to compare the result with the example we now lay before him. It will be hardly necessary to remind him that the melody, as in the treble, should now be in the key of G.

S

I*a* I*a* VI*a* V*a* I*a* II*a* I*b* V*a* I*a*

96. Notice in this example the strong and firm progression of the harmony. This arises largely from the fact that there is only one first inversion used in the whole exercise. All the root progressions are among those given in Chapter II. as the best. Observe also, that, although the progression from the fourth to the fifth chord is V*a* to I*a* there is no *cadence* here, because I*a*

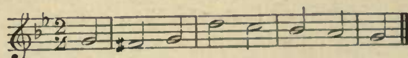
is not on the accented beat of the bar. A full cadence in the middle of a phrase should always be avoided (§ 55).

97. In harmonizing a melody in a minor key, we have fewer chords to select from than in the major. It was seen in § 34 that the supertonic chord in the minor key was unavailable in root position, and that the mediant chord could not be used at all. It might be supposed that it would therefore be easier to harmonize a subject in the minor than in the major key; but, as a matter of fact it is harder, except sometimes when it is in the bass. In this position it is often easier, because there is so little to choose from. Three degrees of the scale (the supertonic, mediant, and leading note) can only take a first inversion, and the dominant can only take a chord in root position. There are therefore only three notes of the scale (the tonic, subdominant, and submediant) on which, when in the bass, a choice of harmony is possible.

98. The case is different when the melody is in any other part. The difficulty arises from the fact that while we have fewer chords to select from, there is much greater danger of incorrect melodic progression than in the major key. All the chords of the minor key are derived from the *harmonic* minor scale, which contains among its intervals an augmented second, and two augmented fourths, none of which are available in strict writing. The interval of the diminished fourth, also, between the leading note and the mediant, can only be used under special limitations (§ 19), and its inversion, the augmented fifth, cannot be used at all. The student is therefore advised not to attempt harmonizing melodies in minor keys till he has acquired considerable facility with the major key.

99. The general rules for chord progression given in Chapter II. apply alike to minor and to major keys, so far, that is, as the chords can be used in the minor key. But there are two progressions which, though mostly very objectionable in the major key, are possible in the minor. These are from VI*b* to V*a*, and from II*b* to I*a*; but though permitted, they had better be used sparingly.

100. We will now take a simple melody in a minor key, and harmonize it in all the voices. We shall write one containing all those notes of the scale the harmonizing of which is likely to give any trouble—



We shall not explain every chord step by step; the student will by this time understand the principle well enough. But it will be a good plan for him to endeavour to find different harmonizations of the same melody for himself.

101. As before, we shall first put the melody in the bass, this being the easiest—

S

Ia Vb Ia Va IIb Ib VIIb Ia

The student will see here that the only two notes in the subject which have a choice of chord above them are C and F. Practically there is no other good way of harmonizing this melody in the strict style than that which we have given here. If we had treated the fifth note, F, as the root of a chord, the progression would have been inferior (§ 45).

102. It is assumed that the student is sufficiently advanced in harmony, before commencing counterpoint, to render it unnecessary in general to explain the details of the part-writing in this and previous examples; but it may be remarked that the change in the position of the tenor at the third chord here is advisable in order to avoid the leap of an augmented fourth in the same voice at the fourth and fifth chords. He will see this at once if he tries a different arrangement, and takes G in the alto and E in the tenor for the third chord.

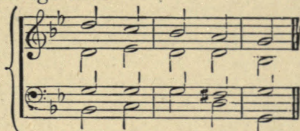
103. If we now take the subject in the treble, we shall have an altogether different harmony—

S

Ia Va VIa Ib VIIb Ib Va Ia

There are only one or two points here to remark upon. Between the third and fourth chords will be seen hidden octaves in treble and alto, with both parts leaping. This is not always prohibited, though it is mostly better to let one of the two move by step. Here we might have written C instead of B for the third note of the alto, but we should have had four first inversions in succession, and the harmony would have been weaker. Many successive first

inversions (except a series of ascending or descending sixths, with the bass moving by step), seldom produce a good effect. Notice also that in the fourth, fifth, and sixth chords the rule as to keeping the sixths in the upper part when two or more occur in succession is not adhered to. This, of course, is because the upper part is already given. We might have avoided the sixths by harmonizing the passage thus—



but this would not have been so good, because of the leaps in the bass, and the use of I*a* in the last chord but two.

104. We next put the subject in the alto—

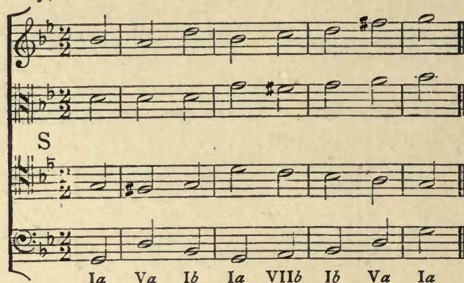
S

I*a* V*a* VI*a* I*b* IV*b* I*a* V*a* I*a*

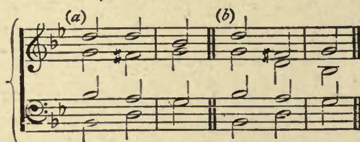
Here we find more matter for comment. The bass goes to the lowest note of the compass given to it in § 14. Occasionally, as here, it becomes needful to go below G, and there is no objection to this for a single note. Had we taken the upper F we should have had a bad hidden octave with the treble, while D in the bass (with the chord in root position) would have given objectionable hidden fifths and octaves with alto and tenor. We also cannot here treat the fourth note of the melody as part of the dominant chord. Let the student try it, and he will at once see why.

105. Another point to notice in the above example is that at the sixth chord the tonic is taken in root position, instead of in the first inversion, as recommended in § 78. This is much more often advisable in a minor than in a major key. If in the present case we had put the chord into its first inversion, the harmony would have been very weak; there would have been three successive first inversions, with the bass leaping in every case. We could not mend this by taking the fifth chord in root position, for we should then have consecutive octaves between bass and alto, if the sixth chord is in the first inversion. If, again, we treat the sixth chord as the submediant, and put B♭ in the bass, we shall have consecutive fifths in the following chord. There is therefore no bass note but D available here.

106. Lastly, we take the subject in the tenor—



After the explanations already given, the only point to notice here is the final cadence. In the last chord the alto and tenor are more than an octave apart. This is occasionally allowed for a single chord. To avoid it here, two other cadences were possible :—



The cadence at (*a*) would be weak, from the repetition of D in the treble, and also from its ending with the third at the top; while (*b*) is hardly good because of the change in the position of the upper parts, the treble leaping below the previous note of the alto (§ 31). The cadence given in the example is therefore the best under the circumstances.

107. We have entered at great length into the question of harmonizing melodies, because, though entirely ignored in many text-books, there is hardly any matter in which the student requires so much assistance. But he must not suppose that as soon as he has mastered this subject he can compose. Nobody ever became a great composer merely by grubbing among roots. Cherubini is almost the only musician who is distinguished alike as a theorist and as a great composer. Mendelssohn, when once asked what was the root of a chord that he had used, said that he didn't know, and he didn't care; and it is very certain that nobody, when in the act of composition, ever troubles himself about roots. Correct progressions come to the composer instinctively. But it must not be forgotten that this instinct is the result of acquired knowledge; it does not come of itself. If the student will, in his early attempts at harmonizing, think of the principles we have endeavoured to explain, he will soon find that the chords will begin to come right of themselves. As we proceed, he will learn how to apply those principles to the far more numerous harmonies which he will be allowed to use when writing in the free style. We have only, as yet, laid the founda-

tion; but if that is firm, the young composer will have no difficulty in building upon it.

108. One word in conclusion. Some of the progressions which we have indicated as not good will sometimes be met with in the works of the great masters. We were very careful to say (in § 32) that we were giving recommendations, not hard-and-fast rules. Almost any progression is *possible*, but those that we have warned the student against are so difficult to manage effectively, that he is strongly advised to abstain from their employment until he has obtained sufficient experience to know when they can be judiciously introduced. There are so many good progressions available that he never need be driven, at this stage of his progress, to have recourse to the more doubtful ones.

Exercises to Chapter III.

Though these exercises are all given in the treble clef, they should each be harmonized in four parts in *all* the voices. The needful transpositions will be seen in § 53. They should be placed, first in the bass, then in the treble, and last of all in the middle parts. Only one chord, either a common chord in root position, or a first inversion, is to be placed against each note of the melody. At a later stage the student will learn how to ornament the harmony by the addition of passing notes, &c. No modulation is necessary. The student should mark the root and position of each chord, as we have done in the examples worked in this chapter.

(I.) (II.)

(III.) (IV.)

(V.)

(VI.)

(VII.)

(VIII.) (IX.)

(X.)

(XI.)

CHAPTER IV.

TWO-PART COUNTERPOINT: FIRST SPECIES.

109. The exercises on harmonizing melodic phrases which were given in the last chapter, will have sufficiently prepared the student for beginning to work Counterpoint. In order that he may have for the present only one melody at a time to trouble himself about, we shall begin with counterpoint in two parts, in which to a given part one other part has to be added, so as to make correct harmony with it, and at the same time to possess a certain amount of independent melodic interest.

110. Strict Counterpoint is divided into five species, according to the number and arrangement of the notes of the accompanying melody, or melodies, as compared with those of the given subject. The five species are the following:—

(1) *First Species.*—Note against note, *i.e.*, one note of the counterpoint against each note of the subject.

(2) *Second Species.*—Two notes against one; *i.e.*, each note of the subject, except the last, must be accompanied by two notes *of equal value.*

(3) *Third Species.*—More than two notes of equal value against each note of the subject.*

(4) *Fourth Species.*—Each note of the subject is accompanied by two or more notes of equal length, with syncopations.
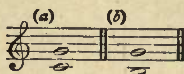
(5) *Fifth Species.*—Florid counterpoint; in which the subject is accompanied by notes of various lengths.

111. Of these five species the first is clearly the simplest, and, therefore, in most respects, the easiest. There are, however, so few notes that can be used that, as regards making the accompanying melody interesting, it is the most difficult of all. The beginner may therefore be content if he obtains correct melodic progressions, and avoids absolute mistakes, without, in this species, striving after more.

112. In the first species of counterpoint in two parts, *no discords whatever are allowed.* The only possible intervals between the parts therefore are the perfect concords—the unison, perfect fifth, and octave, and the imperfect concords—the major and minor thirds and sixths. Of these, the unison is only permitted on the first or last note of an exercise; and with regard to the

* Some theorists include counterpoint of three notes to one in the second species, but it will be seen later that it belongs more suitably to the third.

other intervals, the imperfect concords are mostly preferable to the perfect, because they define the harmony better (§ 47), *e.g.* :—

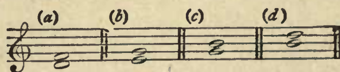


The perfect fifth at (*a*) may represent either a major or a minor chord; there is no third to show us which; but the sixth at (*b*) can only represent the first inversion of G major.

113. The student may naturally inquire, Why may not (*b*) also represent the second inversion of the chord of E minor? The answer to this question is, that in two-part counterpoint *the lower part must always be considered as the bass of the harmony;* and between the bass and an upper part no discords are allowed, excepting passing notes and suspensions. The fourth with the bass is always considered a dissonance (§ 29), and no second inversions are therefore allowed in strict counterpoint, no matter what the number of parts. It is true there is no fourth at (*b*) above, but to call it the second inversion of the chord of E minor would *imply* the fourth; and it is just as wrong to imply incorrect harmony as it is to use it.

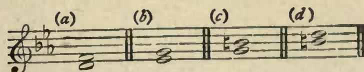
114. It is very important to remember that every two-part combination has to represent some chord, and the student should accustom himself while writing to think what chord is indicated by the notes before him. If, for instance, he has written a note at the distance of a third above or below his given subject, the interval may, on certain degrees of the scale, represent either a root position or a first inversion, while on other degrees one or the other may be impossible.

115. An example will make this clear.



In the key of C major (*a*) might represent either the root position of the supertonic chord or the first inversion of the triad on the leading note. Similarly (*b*) and (*c*) can be taken as indicating either root positions or first inversions. But (*d*) can only be a first inversion; for the root position of the diminished triad is not allowed, as the fifth is dissonant with the bass.

116. Now let us take the same four thirds in the minor key, and we shall get quite different results.

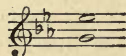


In the major key (*a*) (*b*) and (*c*) could all represent either root positions or first inversions. But in C minor (*a*) and (*b*) can

only represent first inversions; for the root positions of the triads on the supertonic and mediant cannot be used in the minor key (§ 34). On the other hand (*c*) can only represent a root position; for a first inversion on the dominant would give the prohibited mediant chord. The last third, (*d*), will have the same meaning as in C major.

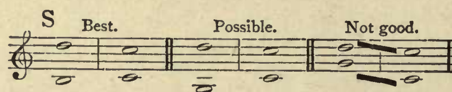
117. A moment's thought will show the student that there may be similar ambiguity about the octaves, especially in the major key. But there can be no doubt as to the octaves of the supertonic, mediant, and dominant in the minor key, because only one chord is possible on each of those degrees. The leading note cannot, of course, be doubled.

118. There can be no doubt as to what chords are indicated by fifths (except on the first note) and sixths, when these are employed. It must be noticed here that the sixth on the dominant of the minor key is unavailable,



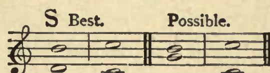
unless there be a modulation, which in short exercises is undesirable. In C minor this interval would either represent the first inversion of the mediant chord, or the second inversion of the tonic, neither of which can be used.

119. The forms of cadence in the first species of counterpoint are very simple. The subject generally ends with the step from supertonic to tonic ; sometimes, though more rarely, it rises from the leading note to the tonic . The last chord must be the tonic chord in root position, and the counterpoint should always (in two parts) end on the tonic itself, and not on its third or fifth. If the subject is in the upper part, the penultimate chord of the cadence should be the dominant (§ 55). In counterpoint of more than two parts, the dominant chord should always be in root position; but in two-part counterpoint it is generally considered best to take this chord in the first inversion, so as to allow the counterpoint to move by step, instead of by leap to the last note. It is, however, possible to take the dominant chord in root position, provided the bass leaps *in contrary motion* to the subject.

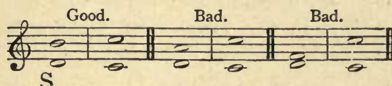


We have marked the third progression as "not good," because, though the hidden octave is among those usually allowed, it is best in two-part counterpoint to avoid hidden octaves and fifths altogether.

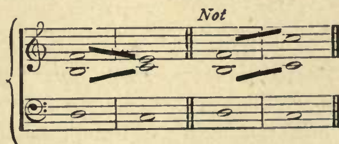
120. If the subject ends with the step from leading note to tonic, and is in the upper part, the cadence may be made either with the first inversion of the triad on the leading note—which is best, as allowing the bass to step—or with the root position of the dominant chord, taking care that the two parts move to the last octave by contrary motion.



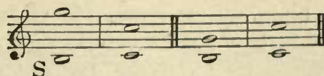
121. When the subject is in the bass, if the penultimate note is the supertonic, it should always be accompanied by the leading note.



The second of these cadences is bad because the chord of the supertonic cannot precede the chord of a tonic in a cadence; and the third is bad because of the ambiguous nature of the interval of the third, of which we have already spoken (§ 115). There is nothing here to *prove* that the interval represents a chord of the sixth, and not a common chord in root position; and the first inversion of the triad on the leading note is the only chord available in this cadence (§ 56). It must therefore be clearly defined. Besides this, if the third be taken as implying a chord of the sixth, the middle note of the chord B would make a diminished fifth with F, which would therefore have to resolve on E, not C.



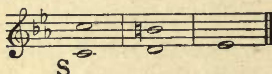
122. When the subject is in the bass, and the penultimate note is the leading note, this must be accompanied by the supertonic S The harmony here represented is, of course, the first inversion of the dominant chord; but it would not be good here to put the root of the chord instead of the fifth in the upper part.



In the first of these cadences we have an awkward leap to the tonic; and in the second there is a bad hidden octave.

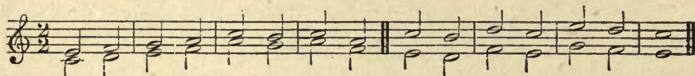
123. Except when the subject begins on the dominant, every exercise should commence with the tonic chord in root position It is mostly considered best to begin with a perfect concord, rather than with a third. This is the practice of the older theorists, and that is why it is mentioned here; but it is difficult to give a satisfactory reason for it, as the third shows whether the key is major or minor, which neither the fifth nor the octave does.

124. As Counterpoint is the art of combining *different* melodies, it is desirable to have as much contrast as possible in the character of the parts. For this reason, contrary motion is mostly preferable to similar, though the latter is sometimes necessary for a while. An example will make this quite clear. Supposing our subject is in the lower part, and we have in a minor key the supertonic and mediant following one another—

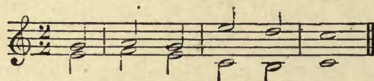


The second chord here is the inversion of the diminished triad on the leading note, which (as we know) is part of the dominant harmony. The only chord that can be taken on E♮ is the first inversion of the tonic; the leading note in the second chord had better therefore rise in similar motion to the subject.

125. The student is not to suppose that similar motion is *forbidden.* But it is forbidden in two-part counterpoint to have more than three consecutive thirds or sixths, because then we have, instead of a combination of two different melodies, one melody accompanied by a copy of itself on another part of the scale—



This restriction does not apply if the position is changed by contrary motion—



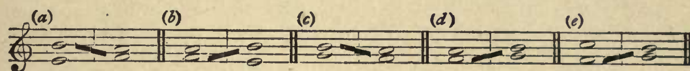
Here there are five consecutive thirds; but the passage is not bad, because there are not more than three by similar motion.

126. Oblique motion should not be used at all in two parts in this species; first, because of the weak effect of a stationary outside part (§ 24), and both the parts in two-part counterpoint represent the outer parts of the harmony; and, secondly, because if a note is repeated, we no longer have counterpoint of *note*

against note, but of two notes against one, and it therefore belongs to the second species.

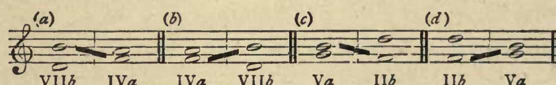
127. There is one progression of chords now to be explained which is apt to give beginners a good deal of trouble. This is what is known as the "false relation of the tritone." By the word "tritone" is meant an interval of three tones, that is to say, an augmented fourth. This interval is found between the subdominant and leading note of both the major and the minor scale. It is also to be met with between the submediant and supertonic of the minor key, but in this latter position it is not objectionable.

128. If the subdominant chord in root position be either preceded or followed by the mediant or dominant chord in root position, we get the "false relation of the tritone"—



At (*a*) (*b*) the chords of the mediant and subdominant are next to one another in root position; and at (*c*) (*d*) (*e*) the chords of the dominant and subdominant. In each case it will be seen that one of the chords contains the subdominant of the scale as its lower note, while the other contains the leading note as the higher note. The relation of the two is indicated by a line.

129. That it is not the mere presence of these two notes of the scale in consecutive chords, but *the progression of the roots* that causes the false relation of the tritone, is proved by the fact that it is possible to have these notes in the same relative position to one another without producing a bad effect, *provided there is a leap in one of the voices.*



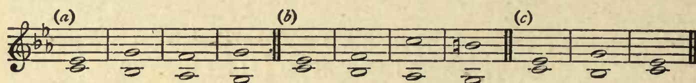
If the student will compare these examples with those given in § 128, he will see that one of the two intervals is the same in each case. But though the tritone is still to be seen, as marked, between the upper note of one chord and the lower note of the other, it no longer produces a bad effect, because now one of the two chords is in the first inversion, and the roots, instead of moving by step, as before, rise or fall a fourth.

130. By referring to Chapter II., the student will see that all the root progressions of the examples in § 128, except the last one, IV*a* to V*a*, which in the position (*e*) is the least objectionable of the five, are among those which he is recommended to avoid. This illustrates the importance of considering his root progressions in writing his exercises. The simplest rule for the avoidance of the false relation of the tritone is, that whenever the subdominant

is in the lower part of one chord, and the leading note in the higher part of the next chord, before or after, *one of the two parts should move by leap of a third.*

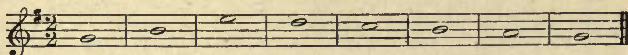
131. In adding a counterpoint to a given subject, the laws of melodic progression, set forth in §§ 16—24, must be strictly attended to; it is also very important that the chords should be indicated as clearly as is possible in two parts. A well-defined tonality is also essential, but as chromatic notes cannot be employed, there will be little danger of any confusion of key in the earlier stages of counterpoint with exercises in major keys. In the minor key, care must be taken not to modulate into the relative major, as, for instance, by introducing a sixth upon the dominant.

132. The minor seventh of the minor scale (*Harmony*, § 190) can only be employed in the bass, and in a *descending* passage from tonic to submediant, in which case it must bear a sixth above it



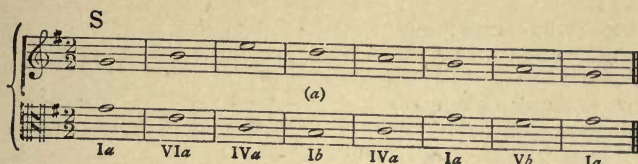
At (*a*) is shown the correct way of using this note The passage at (*b*) is wrong, because the second chord is not a first inversion, and is in the key of E flat; and the passage at (*c*) is wrong, because after the sixth on B♭ the bass rises, instead of falling to the submediant. In a middle or upper part of the harmony, the minor seventh of the scale cannot be used without producing a modulation.

133. We shall now illustrate the rules we have given by working an exercise in every possible position. We will take for our subject the simple phrase that we gave in § 49.



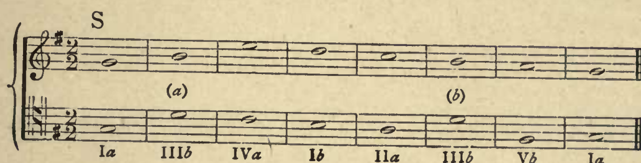
We will place this subject in each part in turn, adding a counterpoint for each of the other voices, and endeavouring to get as much variety as we can in the melody. It will, of course, be impossible to vary the cadences much (§§ 119—122). We shall, in all, work twelve exercises on the same subject. The student will do well to follow the same plan. It will be far more profitable for him to write twelve counterpoints on the same subject, than to write one counterpoint each on twelve different subjects.

134. We said in the last chapter (§ 67) that a melody was easiest to harmonize when it was in the bass. The same is true of counterpoint in three or four parts; but with only two parts there is so little difference that we will take the subject first in the treble, adding to it in succession an alto, a tenor, and a bass part.

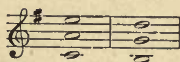


We have marked the root of each chord below it. Note that at (*a*) the third is marked as I*b*, and not as III*a*, because III*a* would be bad after IV*a* (§ 45). It also could not have been followed by IV*a* in the next chord (§ 35).

135. We now write the counterpoint in the tenor. The counterpoint just given for the alto would also have been *possible* as a tenor part, but it would not have been good, because it would lie too much in the higher part of the compass. We will write an altogether different melody.

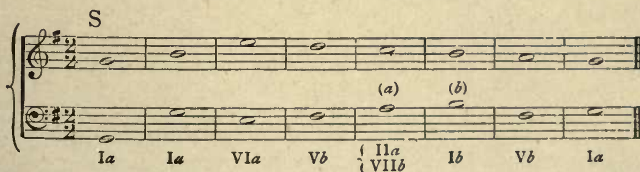


At (*a*) is seen the progression mentioned in § 44. If the third chord here is considered as II*b*, it will imply consecutive fifths with the fourth chord.



At (*b*) is seen a progression (III*b* to V*b*) which was spoken of in § 40 as "very weak." This would be so in three or four-part harmony, and therefore the progression is not mentioned among those possible in § 35; but in two parts, as here, it is possible. Had the tenor note been G, there would have been five consecutive thirds by similar motion (§ 125).

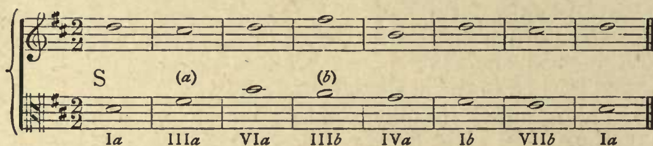
136. The counterpoint is next placed in the bass.



In the first two bars the same chord is repeated; but a leap of an octave is taken, to avoid a stationary bass. At (*a*) we see for the first time an ambiguous interval. The third here can either represent a root position or a first inversion. There is no

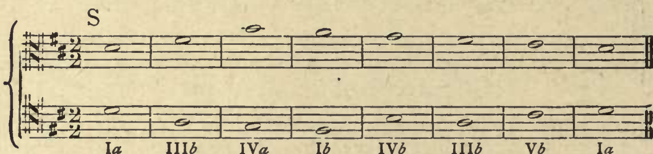
ambiguity about the octave at (*b*). It cannot represent the root position of the mediant chord; because that chord, in this position, would not be followed by the first inversion of the dominant.

137. In taking our subject in the alto, we shall transpose it to D (§ 51). The treble will now be above the alto, and the latter must be considered as the bass of the harmony.



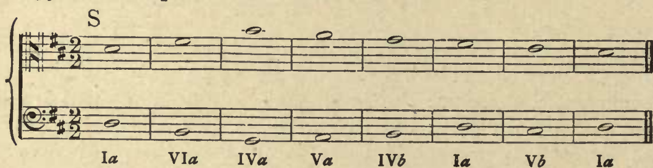
At (*a*) the mediant chord is taken in root position, because it can be properly followed by the root position of the submediant. The progression at (*b*) is the same shown at (*a*) of example § 135. For the cadence in the last two bars, see § 120.

138. Counterpoint in the tenor—



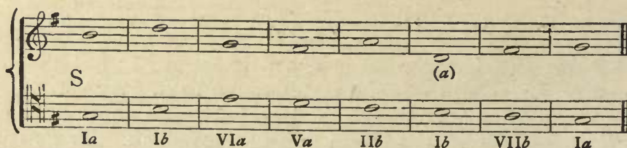
After what has been said, this example requires no further explanation.

139. Counterpoint in the bass—



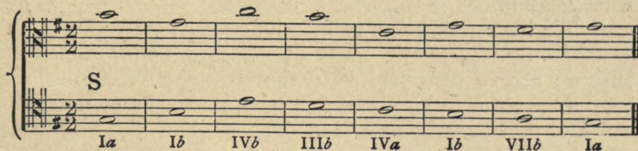
Note in this example the strong and firm progression of the harmony, arising from the large proportion of root positions, and compare it with the counterpoint in § 134, which it much resembles.

140. We next place the subject in the tenor. Two of the counterpoints will now be above it. We first place the counterpoint in the treble—



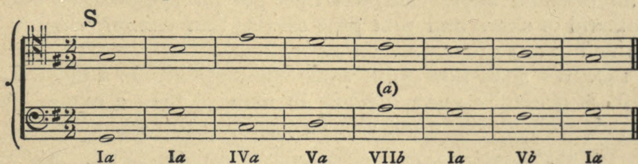
Here, and in the next following counterpoint (§ 141), we have begun with a third, instead of with a perfect consonance (§ 123), to show that this is possible, and for the sake of variety. At (*a*) the third is marked I*b*, instead of III*a*, because the harmonic progression is much more satisfactory, and is besides, that which the notes naturally suggest. III*a* to VII*b*, though possible, is not a very commendable progression. We might have removed all ambiguity by writing G in the treble, but put D in preference, in order to get as much variety as possible.

141. Counterpoint in the alto—



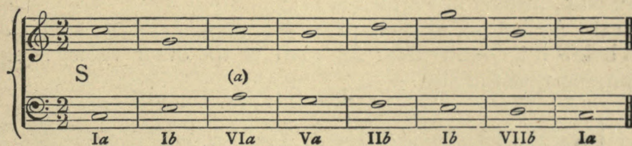
This example needs no remark.

142. Counterpoint in the bass—



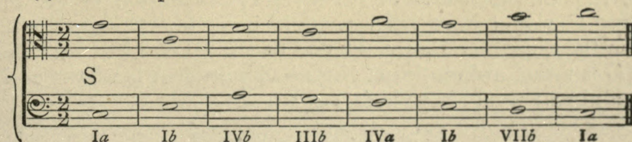
The chord at (*a*) here is marked VII*b*, because II*a* could not well have been followed by I*a* (§ 45).

143. Lastly, we place the subject in the bass, all the counterpoints being now above it. We first put the counterpoint in the treble—



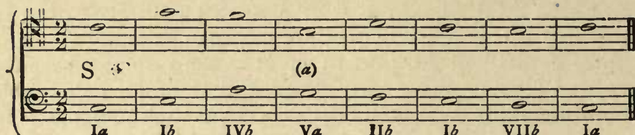
At (*a*) the chord is marked VI*a*, and not IV*b*, as the latter might have *implied* (§ 113) consecutive fifths in a middle voice with the preceding chord. Notice also how the false relation of the tritone is avoided in the fourth and fifth chords.

144. Counterpoint in the alto—



This needs no explanation.

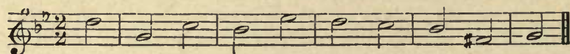
145. Counterpoint in the tenor—



At (*a*) we see the leap of a diminished fifth in the counterpoint, returning to a note within the interval (§ 19). The *best* progression (to C) is unavailable here, because it would have made the false relation of the tritone.

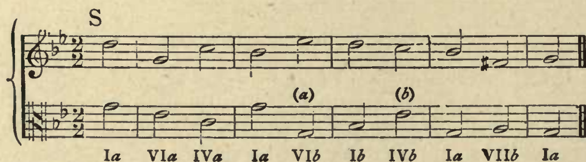
146. We have now given twelve different counterpoints on the same subject. Necessarily some of these are better than others, because we are so restricted as to the harmony we can use; but we have done enough to show that even under these restrictions a good deal of variety is possible. The student will find it most beneficial to deal in the same systematic manner with the subjects we shall give him at the end of this chapter, and to work each in all possible ways. He will thus get an insight into and a command of chord and root progressions that cannot possibly be obtained in any other way.

147. We shall now work some counterpoints in a minor key, which is generally more difficult to manage than a major. We will purposely choose a not very easy subject to work with—

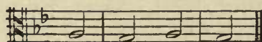


This subject begins on the dominant, instead of on the tonic, and ends with the less usual form of cadence—from leading note to tonic. We have now only ten possible positions of chords to work with, instead of thirteen (§ 34).

148. As before, we first place the subject in the treble, and add below it a counterpoint for each of the other voices in turn, beginning with the alto—



The leap of the octave at (*a*) saves the repetition of the same note. C would have been possible here, but this would have given the same chord as at the end of the second bar. The leap at (*b*) is rather awkward, but if we had written A here, the end of the alto part would have been very weak—



We chose E♮ rather than C, because it is well, as far as practicable, to avoid the octave in two-part counterpoint, except at the beginning and end of an exercise.

149. We now put the counterpoint in the tenor—

S

(*a*) (*b*)

V*a* I*b* VII*b* I*a* IV*a* V*a* IV*b* I*a* VII*b* I*a*

Here, for the sake of variety, we have begun with the dominant chord. Let the student ask himself why the chord at (*a*) is marked VII*b*. The leap at (*b*) is for the same reason as in the last example. The two notes of the tenor in this bar might have been B♮, C, but the counterpoint given is better, because of the contrary motion with the subject.

150. Our next example has the counterpoint in the bass—

S

(*a*)

I*a* I*b* VII*b* I*a* VI*b* * IV*b* I*a* VII*b* I*a*

Here we have begun with the tonic chord; had we done so also in the last exercise, the first four notes of both would have been identical. At (*a*) is seen the chord referred to in § 132. As it cannot be called the dominant chord, we have not marked it as V*b*, but have indicated it with an asterisk.

151. The subject will now be in the alto—

S (*a*) (*b*)

V*a* I*a* II*b* I*b* IV*b* V*a* II*b* I*b* V*b* I*a*

Here the counterpoint is in the treble. Evidently we can only begin with the dominant chord (§ 61). At (*a*) is seen the same progression in the minor key which we saw in the major at (*a*) of example in § 145. At (*b*) F is taken in the melody to avoid the weak repetition, E, D, E, D. (Compare (*b*) of example, § 148.) In this place a fall to A would have been possible, but far inferior to F, because of the two leaps of a fifth. The upper A would have been weak, because of the leap by similar motion with the lower part in the next chord.

152. Subject in alto: counterpoint in tenor—

S

(*a*)

V*a* I*b* IV*b* I*a* VI*a* I*b* VII*b* I*b* V*a* I*a*

At (*a*) we have introduced the less usual, and on the whole less advisable form of cadence, to avoid the repetition of the notes F E in the tenor. In three or four-part counterpoint the root position of the dominant would be distinctly best.

153. Subject in alto: counterpoint in bass—

S

I*a* {IV*b* / VI*a*} IV*a* I*a* IV*a* V*a* IV*b* I*a* VII*b* I*a*

It is only needful to say of this example that the second chord may be equally well considered as the first inversion of the sub-dominant, or root position of the submediant. It seldom happens that both possible harmonies are, as here, equally good.

154. Subject in tenor: counterpoint in treble—

S (*a*)

V*a* I*a* II*b* I*b* IV*b* V*a* IV*a* I*b* V*b* I*a*

At (*a*) will be seen the progression V*a* to IV*a*, one of those which produces the false relation of the tritone (§ 128). This, however, only occurs when the leading note is *actually present* in the dominant chord, which is not the case here. If the second chord of the bar had been marked II*b*, it would have implied the progression

to the following chord, which it has been already said (§ 30) is not very good. It is therefore the less evil here to depart from the usual rule as to chord progression given in § 45.

155. Subject in tenor: counterpoint in alto—

S (*a*)

V*a* I*a* IV*a* I*b* IV*b* V*a* II*b* I*b* V*b* I*a*

There are no new or unusual chord progressions here; the chief thing to notice is that, except at the beginning and end, there is no conjunct motion in the counterpoint. Conjunct motion is generally preferable to disjunct; but the effect of this counterpoint cannot be called bad; and in writing so many exercises on the same subject, nearly all possible combinations have to be used, and it is therefore inevitable that some of the counterpoints will flow less smoothly than others. At (*a*) will be seen the two leaps of a fifth which we rejected in § 151. We have taken them here, as otherwise the counterpoint would have been almost the same as in that section.

156. Subject in tenor: counterpoint in bass—

S

I*a* I*b* IV*b* I*a* IV*a* I*b* IV*a* I*a* VII*b* I*a*

Requires no remark.

157. In placing our subject in the bass, we transpose it, not into D minor, as for the alto, but into C minor, to allow more room for the parts above it. We first put the counterpoint, as before, in the treble—

S (*a*)

V*a* I*a* IV*a* I*b* VI*a* V*a* {IV*a* / II*b*} I*b* V*b* I*a*

It is seldom that, in two-part counterpoint, a third can, with good effect, be followed by a fifth, as here at (*a*), when both parts move by step. The student is recommended to avoid the progression, except between the chords VI*a* and V*a*.

158. Subject in bass: counterpoint in alto—

S

V*a* I*a* IV*a* I*b* IV*b* V*a* {II*b* / IV*a*} I*b* V*b* I*a*

159. Subject in bass: counterpoint in tenor—

S

Va Ia IIb Ib {VIa IVb} Va IIb Ib Vb Ia

Neither of these examples requires explanation.

160. If the student has carefully examined all these specimens, he may be reasonably assumed to have a tolerable knowledge of the system on which he is to work. If he once masters the general principles illustrated in the first species, those that follow will give him but little trouble. We strongly advise him not to go on to the second species until he can write the first with correctness and with tolerable ease. We now give him some subjects on which to work. These are in various styles, and sometimes in notes of different lengths. In this case, his counterpoint must also be in notes of different lengths, each note being of the same length as the corresponding note of the subject. He should always work the same subject in several positions, and with different combinations of voices, transposing it according to the voice in which he intends to put it.

Subjects for Counterpoint.

(I.)

(II.)

(III.)

(IV.)

(V.)

(VI.)

(VII.)

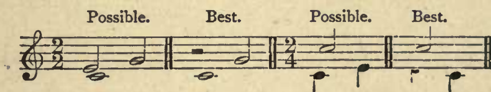
(VIII.)

CHAPTER V.

TWO-PART COUNTERPOINT: SECOND SPECIES.

161. In the second species of Counterpoint, two notes of equal length are to be written against each one of the subject—two minims against a semibreve, two crotchets against a minim, and so on—excepting with the last note of the subject (which should always be accompanied by a single note), and with the first note.

162. It is possible to write two notes of the counterpoint against the first note of the subject, but it is more usual, and also far preferable to precede the counterpoint by a rest, and to introduce its first note on the second half of the first note of the subject.

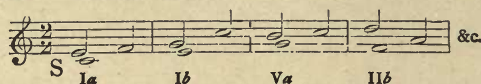


The reason why it is better to precede the first note of the counterpoint by a rest, is that more attention is called to the character of the counterpoint by its commencing after the subject. If it begins at the same time, it may possibly be first species; if it only enters at the half of the first note of the subject, it cannot be.

163. If any note is divided into halves, the first half always bears a stronger accent than the second. Excepting in one case, to be mentioned later, the note of the counterpoint which comes upon the stronger half of each beat—in other words, the note which is sounded at the same time with the note of the subject—must always be a consonance, either perfect or imperfect; the note which falls on the weaker half of each beat (that is, which is sounded between two notes of the subject), may be either a consonance, or a passing or auxiliary note, the latter being generally preferable. What we have just said as to the stronger and weaker half of each beat, applies, of course, equally to cases in which the notes of the subject have more than one beat on them. It will scarcely be needful to remind the student that of the two minims which equal a semibreve, or of the two crotchets which go to a minim, the first is the accented, and the second the unaccented.
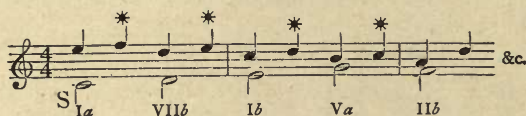
164. As with the first species of counterpoint, every combination

of two notes which are sounded together must be considered as representing a complete chord.

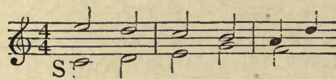


If the student will examine this example, he will see why in the last sentence the qualifying clause, "which are sounded together," was inserted. In the first and third bars of the above, are passing notes on the second half of each bar. The fourths between C and F, and G and C, clearly cannot represent chords, as these would be second inversions.

165. Passing and auxiliary notes in Strict Counterpoint must invariably be taken by step; and in the second species they must be also quitted by step, excepting in one case now to be explained. If one harmony note is followed by another on the next degree of the scale, a passing note may be taken by step from the first harmony note, and proceed by leap of a third to the second harmony note. Evidently if the second harmony note be *below* the first, the passing note will have to be *above* it.



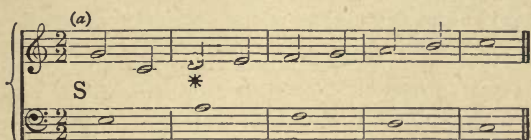
166. Here the note of the counterpoint which is sounded against each note of the subject is a harmony note; and the harmonic progression will be clearly seen by omitting the passing notes.



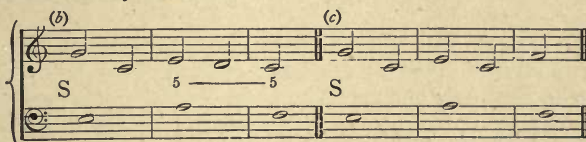
Here each harmony note is at the distance of a second below the preceding one, and the passing note is always taken a second above the harmony note, and falls a third to the next chord note. The reverse progression (for an example see *Harmony*, § 254) is extremely rare, and had better not be used at all in strict writing. Even the passing notes that we are now describing should not be employed too freely, *and only in an upper part.* In general, it is far better to quit passing notes, as well as to take them, by step.

167. The student will now be able to see why it was said in § 163 that a passing note was generally preferable, for the second note of the counterpoint, to another note of the harmony. Two notes of the same chord must be at a distance of at least a third from one another; but as passing notes are to be taken and quitted by step, we shall with these have conjunct motion, and the counterpoint will flow more smoothly.

168. The same consideration of smoothness of melody allows also an occasional departure from the rule that the note of the counterpoint which is sounded against a note of the subject must be a harmony note. In the following example, quoted from Cherubini,



will be seen at the second bar a passing note on the accented beat. The harmony of this bar is the chord of A minor, but if the E had been put here on the first beat of the bar, as usual, instead of on the second, it would have been impossible to have made the melody flow well.

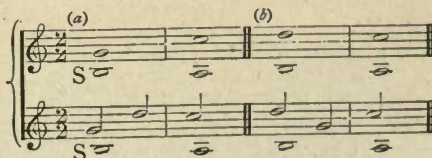


169. At (*b*) there are perfect fifths between two consecutive harmony notes, which, as we shall explain presently, are not condoned by the passing note between; while at (*c*) the leaps of the upper part are very far from good. In the second species, a leaping counterpoint, such as we saw in § 155, is far less excusable than in the first. In the passage we are now examining, the departure from rule is justified by the excellent melodic progression obtained, but the license (for such it really is), should not be too frequently employed by the student. When the first of the two notes is a passing note, the second must of course be the harmony note.

170. It will sometimes be found impossible to take a passing note as the second note of the counterpoint. This will always be the case when two consecutive harmony notes are at a distance of a fourth from one another; when they are a second apart, the only possible form of passing note will be that shown in § 165, which, as we have already said, should be sparingly employed, and only in the upper part. When a passing note is unavailable, another note of the chord should be used.

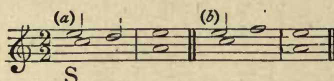
Harmonic outline.

Counterpoint (2nd Species).



The upper staff here shows the chord progression; the lower shows the way in which it should be filled up.

171. Besides passing notes, auxiliary notes—that is, notes taken by step of a second from a note of a chord, and returning to the same harmony note which preceded them—may be employed on the unaccented half of the subject—

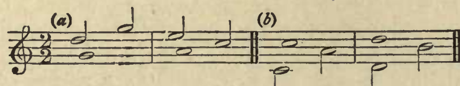


Note that at (*b*) there are no hidden fifths at the second bar, because the F is not a note of the harmony. In general, however, passing notes are preferable to auxiliary notes, because the latter involve the use of the same harmony note for two consecutive bars; and although this need not be so strictly avoided as in the first species, it is better, if possible, not to repeat the same accented note.

172. The student will notice that in all the examples we have hitherto given (except in the last bar but one of (*a*) in § 168) there has been only one chord in a bar, even where there were two harmony notes. It is always better, where possible, to have only one chord against each note of the subject. Two chords, however, are not absolutely forbidden, and are indeed necessary in one of the most frequently used cadences, as we shall see later (§ 183). Their employment also will occasionally help us out of a difficulty, and save an incorrect harmonic progression. But in general one chord is distinctly preferable to two.

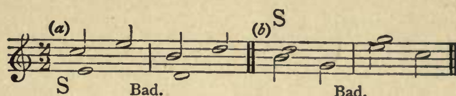
173. The harmony from one chord to another must always be correct. Intermediate notes on the unaccented beats, whether harmony notes or passing notes, will never justify a faulty progression. Thus at § 168 (*b*) there are just as much perfect fifths between the second and third bars as if E and C were semibreves.

174. Some of the older theorists allowed such consecutive fifths and octaves provided that the intermediate note took a large leap, *e.g.*:—

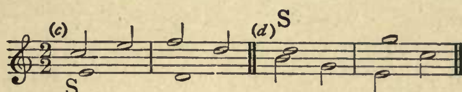


This, however, still conveys so distinctly to the mind the *impression* of consecutive fifths and octaves from accent to accent, that, as we are studying counterpoint from a harmonic point of view, such progressions as the above should be altogether avoided.

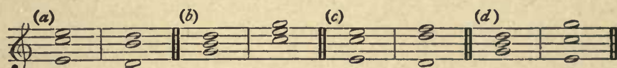
175. Between two consecutive unaccented notes, perfect fifths and octaves are allowable in certain positions only. If both the fifths or octaves be either the higher or the lower of the notes of the moving counterpoint, the progression is bad—



If, however, one of the fifths or octaves be the higher, and the other the lower, of the two notes in the successive bars of the counterpoint, the progression is allowable—

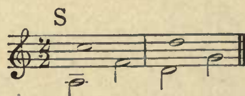


176. The reason of the difference in the two cases is, that when two notes of the same chord are sounded in succession, they produce the same result, as regards the harmony, as if they were sounded together. (*Harmony*, § 192.) Let us apply this to the above examples, writing the two minims as semibreves, and thus making three-part harmony—



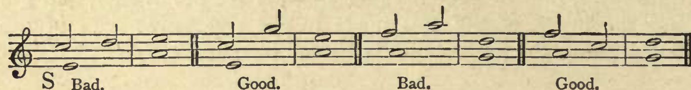
It will be seen that at (*a*) E, the highest note of the first chord, moves to D, the highest note of the next, in octaves with the bass; while at (*b*) the two extreme parts are moving in fifths. But at (*c*) the mistake at (*a*) is corrected; for the E is now to be considered as being followed by F, that being the higher note of the next chord. Similarly at (*d*) the lowest note, G, instead of rising, as before, to C, now falls to E; and in the examples (*c*) and (*d*) the consecutives are not between the same parts of the harmony.

177. If the harmonic progression were such as definitely to imply two chords in the second bar, there would be no consecutives, even if the fifths or octaves were the upper or lower notes in both bars, *e.g.*:—

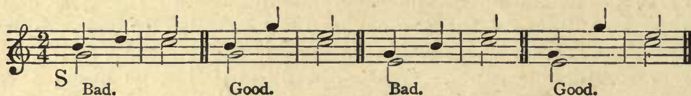


Here the harmony of the first bar is clearly that of the chord of F. But the octave at the beginning of the second bar must either represent the supertonic chord, or the first inversion of the triad on the leading note. The second half of this bar can only be the dominant chord; here, therefore, there must be two chords in the bar, and the fifths $\frac{C}{F}$, $\frac{D}{G}$, are not consecutive, for there is a chord between them.

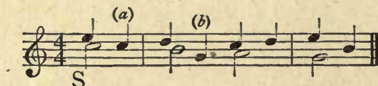
178. *Hidden* fifths and octaves between two consecutive harmony notes can be saved in this species, if the intermediate note leaps *beyond* the next harmony note, so as to return to it by contrary motion—



The overlapping of parts (§ 31) can frequently be saved in the same manner, provided the second harmony note be approached by contrary motion—

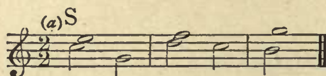


179. The unison, which is forbidden in the first species excepting on the first and last notes, is allowed on an unaccented note of the second species, unless it be the leading note. It is also permitted that the parts shall cross *on an unaccented note only*—



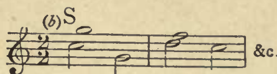
At (*a*) is seen the unison, and at (*b*) the crossing of the parts, the counterpoint returning to its usual position for the following harmony note. Such cases will evidently only occur when the subject and the counterpoint are very near to one another.

180. When the counterpoint is in the lower part, the student must be careful not to *imply* a second inversion (§ 113). This is likely to happen if the counterpoint descends from the root to the fifth of the same chord—
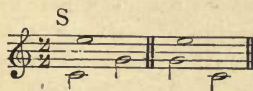


It has been already said that, though it is generally better to use only one chord on each note of the subject, it is possible also to have two. But if in the first bar of the above example we suppose two chords, the second must be the first inversion of the mediant; and this could not be correctly followed by any chord having D for its bass note. Besides this, we have already spoken of the mental effect of two chord notes sounded in succession (§ 176), and the impression of the first bar of our example is, in its second half, distinctly that of a $\frac{6}{4}$ chord on G. Had the E

not been present as the upper note, the impression would have been less distinct—



Here there is nothing to prevent the assumption that there are two chords in the first bar, the second being the dominant. The best rule to guide the student will be that when the counterpoint is in the lower voice, if the third of the chord is in the subject, the counterpoint should not fall from the root to the fifth.

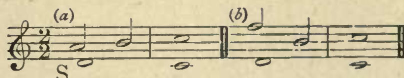
181. There is not the same objection to the counterpoint *rising* from the root to the fifth, or falling from the fifth to the root.



In this case the root is the lower of the two notes, and its position in relation to the fifth makes all the difference. For if we think of the two successive harmony notes as forming part of the same chord, we shall see that the first bar of example (*a*) § 180 gives the combination , while the bar given at the beginning of this section gives . In the former case we have the impression that the fifth is the lowest note of the chord, and in the latter we have not. There is, therefore, not the same objection when the root rises to the fifth as when it falls.

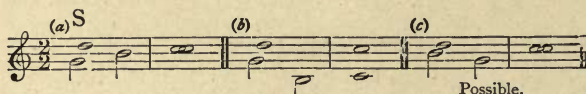
182. Like the first species of counterpoint, the second must commence with the root position of the tonic chord, except when the subject begins on the dominant. It has been already said (§ 162) that it is best to begin the counterpoint on the second half of the first note of the subject. In this case, the first note of the counterpoint must invariably be a harmony note, and not a passing, or auxiliary note.

183. The best forms of cadence in this species of counterpoint, when the subject is in the lower voice, are the following:—



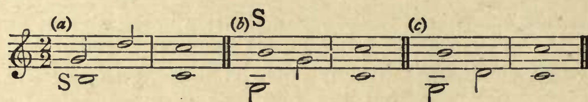
Of these, that at (*a*) is the more used, and is, indeed, the only cadence given in some text-books; but in many cases the cadence at (*b*) will be better, because it only implies one chord in the bar. The cadence at (*a*) must imply two. B cannot here be considered as a passing note, because the chord progression II*a* to I*a* does not form a cadence (§ 55), while VII*b* to I*a* does so.

184. If the subject is in the upper voice, the cadence should take one of these three forms—

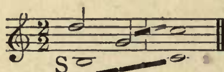


Of these, the form at (*a*) is preferable, because the root is below the third. At (*b*) we have something of the mental impression of a first inversion. (Compare §§ 180, 181.) As the two notes of the counterpoint both belong to the harmony, they produce with the subject the effect of a three-part chord, and the dominant chord is therefore best in root position (§ 119).

185. It is seldom that a subject for strict counterpoint ends with the step from leading note to tonic, and such a close will not be very comfortable for a cadence in the second species. The best forms will be

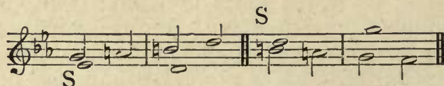


At (*a*) the progression of the upper part saves the hidden octaves (§ 178). This will not be the case if the D precedes G.



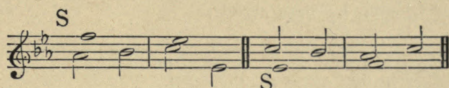
At (*b*) the root of the dominant chord is repeated in the octave. Notice that at (*c*) the fifth of the dominant chord is *above* the root. If the G were an octave higher, and had fallen to the D, we should have had the mental effect of a $\frac{6}{4}$, against which the student has been warned (§ 180).

186. As all progressions of augmented intervals in the melody are prohibited in strict counterpoint, the augmented second which lies between the sixth and seventh degrees of the harmonic minor scale (*Harmony*, § 171) is unavailable. We therefore use, as passing notes only, *but not as harmony notes*, the major sixth and minor seventh of the scale. The former is employed in passing between the dominant and the leading note,

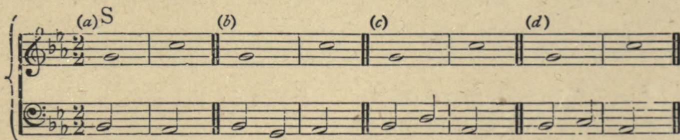


either in ascending or descending; while we take the minor

seventh in ascending or descending between submediant and tonic.

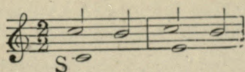


187. We saw in the last chapter (§ 132), that the minor seventh of the scale could also be used as a harmony note in the bass, under certain limitations, which were then explained. But in the second species of counterpoint, this note cannot be used. It clearly cannot be in the subject, for this must be capable of being taken in any part, and the note would therefore be wrong when the subject was not in the bass; and as it must descend to the submediant for the next harmony, it will be seen that it is impossible to follow it properly.

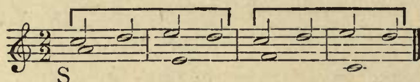


At (*a*) we have the outline of the harmony, the second note being left to be filled up. We know that the following chord must have A flat in the bass. What is to be the intermediate note? It cannot be G, as at (*b*), for this will give us the root position of a chord which may only be used in the first inversion. To take D for the second note, as at (*c*), will be still worse, for though D is a note of the harmony, it is a dissonance to the G above it, to say nothing of the leap of an augmented fourth immediately afterwards. It is very important to remember that *the fifth of any chord, though a note of the harmony, may never be sounded in the bass when the root is in an upper part*, because the root makes with it the dissonance of a fourth. The only other thing to be done is to follow the bass note B by a passing note C, which leaps a third to the next harmony note, A♭ (§ 165), and this cannot be done here, because passing notes should only be left in this manner when they are in an *upper* part (§ 166). It is clear, therefore, that in the second species of counterpoint the minor seventh of the minor key cannot be used as a harmony note.

188. It will be well to warn the student against monotony in his counterpoints. It is rarely good, and still more rarely needful, to repeat the same figure exactly in two consecutive bars, *e.g.*:—

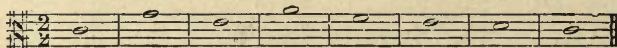


In this case it would be just as easy, and much better, to put D for the second note of the first bar. Such a passage as the following would also be very weak—

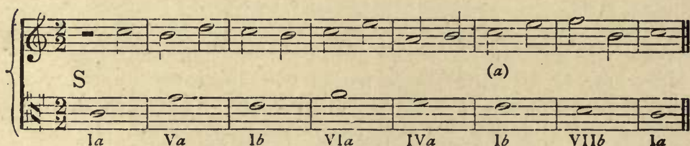


A little thought will always enable the student to avoid faults of this kind.
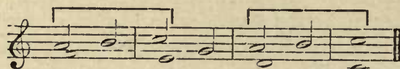
189. We will now give a few specimens of counterpoint of the second species. After the full explanations given in the last chapter of the general principles of chord selection, which apply alike to all kinds of counterpoint, whether strict or free, it will not be needful to work our examples in all possible positions. We take first a simple subject in a major key—



190. We will first take this subject in the alto, and write a counterpoint above it in the treble—



Notice that at (*a*) it is impossible to have a passing note for the second note of the counterpoint. The only possible passing note after C would be B or D; the former would have to be followed either by A (making consecutive fifths) or by C, which is dissonant to the subject; while D could only have been followed by E or C. Even if we leap from the passing note, D (§ 165), we are in this case no better off; for we must leap to B, and cannot then get a good cadence (§ 183). If in the sixth bar we had taken a leap from C to G, to get the other form of cadence, the last four bars of the counterpoint would have been—



This would have been much weaker than the one we have given, because of the monotonous repetition of the three notes A B C (§ 188). In bar 4 we have taken the harmony note, E, instead of the passing note, B, at the second half of the bar, for a similar reason.

191. We next place the subject, as before in the alto, and put a counterpoint below it in the tenor—

S

I*a* I*b* I*a* VI*a* IV*b* I*a* V*a* I*a*

Octaves on the accented beats, as in the fourth bar, need not be always avoided, if they enable the counterpoint, as here, to flow more smoothly. At the sixth bar, the tenor might have fallen an octave to the root, instead of to the third of the chord. We chose the latter, because large leaps are to be avoided as much as possible. It is not needful to mark I*b* under the E of the tenor. The accented beat determines the harmony, unless there are two chords against one note of the subject. But this principle does not prevent the necessity for observing the caution given in § 180.

192. Let us now put the subject in the treble, and the counterpoint in the bass—

S

(*a*) (*b*)

I*a* V*b* VI*a* IV*a* IV*b* VII*b* I*b* V*a* I*a*

Notice how at (*a*) the hidden fifths in the harmony are saved by the second note of the bar, and compare § 178. At (*b*) two chords are introduced against one note of the subject. This is done intentionally, to illustrate its possibility; it would have been quite easy here to have only one chord. The second chord is marked VII*b* rather than II*a*, because the former is here better than the latter to precede I*b*.

193. Our last example will have the subject in the bass, and the counterpoint in the tenor—

S

(*a*) (*b*)

I*a* V*a* III*a* VI*a* II*b* I*b* II*a* VII*b* I*a*

At (*a*) the root position of the mediant chord is used, because it is possible to follow it by the submediant. Had this not been the case, it would have been better to take the third chord as I*b*, as

in the example to § 190. At (*b*) we have employed the form of cadence which implies two chords in the bar.

194. We now take the same subject in a minor key. In the older books on Counterpoint the subject is almost invariably written in semibreves; but, as it is important that the student should not associate the different species of counterpoint with notes of a fixed length—for example, that he should not always think of the second species of counterpoint as being in *minims*, we shall vary the lengths of notes in our subjects. We will therefore now write the subject in minims; the counterpoint must, of course, be in crotchets. We will give two counterpoints below the subject, and two above it.

195. In our first example the subject is in the treble, and the counterpoint in the tenor—

S
(*a*) (*b*)
I*a* I*b* I*a* IV*a* IV*b* I*a* V*a* I*a*

The downward leap of the octave at (*a*) is better here than the step to a passing note at D; the latter would have taken the tenor rather high, and the last bar but one would have had two leaps of a sixth —

Notice at (*b*) the minor seventh of the scale taken as a passing note between submediant and tonic (§ 186).

196. Our next example—subject in alto, counterpoint in bass—

S
I*a* V*b* I*a* VI*a* IV*b* I*a* V*a* I*a*

is so simple as to need no explanation.

197. We now place the subject in the lower voice—

(*a*) (*b*)
S
I*a* V*a* I*b* IV*b* II*b* I*b* VII*b* I*a*

At (*a*) we have begun with the third of the chord, as in §§ 140, 141. The old theorists always began with a perfect concord in two-part counterpoint (§ 123), but there is no valid reason for the restriction, and it need not be enforced. The cadence at (*b*) must be specially noticed. It looks the same as the cadence which we have already seen in a major key in § 193, but in reality it is quite different. The major sixth in a minor key can only be used as a passing note between dominant and leading note (§ 186). In this form of cadence, therefore, we have, not (as in the major key) two chords on one note of the subject, but an accented passing note, taken and left by step (§ 168). Had the note of the counterpoint preceding E♮ been G instead of D, the passage would have been wrong.

198. In our last example

(*a*) (*b*)

S

I*a* V*a* I*b* VI*a* II*b* I*b* VII*b* I*a*

we have illustrated at (*a*) the treatment of passing notes left by leap of a third (§ 165). Here their use is fully justified by the natural flow of the counterpoint which results. The cadence at (*b*) will almost always be better in a minor key than that shown in our last example.

199. We now give a few subjects for counterpoint of the second species. The student may also work exercises on some of the subjects given at the end of Chapter IV., but he is advised to avoid for this species subjects with notes of unequal length.

SUBJECTS.

(I.)

(II.)

(III.)

(IV.) (V.)

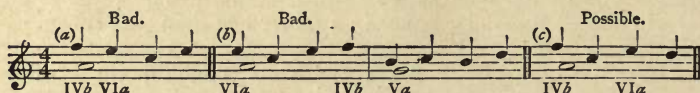
(VI.)

CHAPTER VI.

TWO-PART COUNTERPOINT: THIRD SPECIES.

200. If against each note of the subject more than two notes of equal value are to be placed, the counterpoint is said to be of the *Third Species*. It is possible to have either three, four, six, or eight notes to each one of the subject; but the only combinations at all frequently met with are those containing three or four notes in the counterpoint. Of these, the latter is by far the more important; we shall therefore speak of it first.

201. In this species, as in those already treated of, it is best to have only one chord against each note of the subject; though it is possible (as in the second species), also to have two chords against one note. In this case, the harmony must always be changed on the *third* note of the counterpoint, and never on the second or fourth. The reason for this is that the two chords must, as in the second species, each be of half the length of the note of the subject.

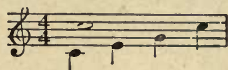


202. At (*a*) the second crotchet is clearly a harmony note; if it were a passing note left by leap of a third, it would here be above the harmony note (§ 165). Similarly the F in example (*b*) must be a harmony note; and in both these examples the change of harmony takes place at the wrong part of the bar—on the second crotchet at (*a*), and on the fourth at (*b*). The progression at (*c*) is not incorrect; but in the third species of counterpoint two chords in a bar seldom produce a good effect, and are, moreover, hardly ever necessary.

203. As in the first and second species, the first note of the counterpoint, that is, the note sounded together with the subject, must be a concord. The license occasionally permitted in the second species (§ 168), of taking a passing note by step against a note of the subject, is not allowed here, because there is not the same necessity for it. With four notes against one, it is always possible to make the counterpoint flow smoothly. In this respect, indeed, it is easier than either the first or second species.
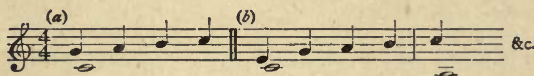
204. The second, third, and fourth notes of the counterpoint may be either notes of the harmony, or passing notes. Usually a

combination of the two is taken, as a counterpoint consisting of only the arpeggio of a chord has mostly a rather weak effect, though it is not absolutely prohibited.

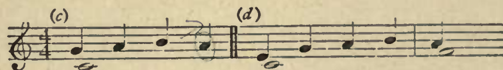


205. The treatment of passing and auxiliary notes in this species will require careful attention. Such notes can be taken and left by step, exactly as in the second species; but they can also be used in other ways. We said in § 170 that it was impossible in the second species to use a passing note between two harmony notes lying a fourth apart, and also, in some cases, when they were a second apart. But in the third species passing or auxiliary notes can be employed in both these cases.

206. If two harmony notes are at an interval of a fourth from one another, two passing notes can be introduced between them.



At (*a*) the two harmony notes, G and C, belong to the same chord. At (*b*) they belong to two different chords. The rule for their treatment is precisely the same as in harmony. (*Harmony*, § 257.) If a second passing note follows the first, the latter *may not return to the first passing note* (even though by a change of chord the latter may have become a harmony note), but must proceed in the same direction till it reaches the next note of the first chord. This rule is observed in the above examples. We will now vary them, to show the incorrect progression—



At (*c*) the second passing note, B, instead of going on to the next harmony note, C, returns to the first passing note. It does the same thing at (*d*), and the progression is not justified by the fact that A is no longer a passing note, but has now become a note of the harmony.

207. A very important part is played in this species of counterpoint by the notes known as *changing notes*. (*Harmony*, §§ 253, 258). There is nothing about which students are more apt to go wrong than these notes, because their real nature is frequently misunderstood. We shall therefore explain their employment somewhat fully.

208. Auxiliary notes were defined in the last chapter (§ 171) as "notes taken by step of a second from a note of a chord, and

returning to the same harmony note which preceded them." Such notes may be taken either above or below the harmony note—

Now if, instead of returning immediately to the harmony note, one of these notes first leaps a third to another auxiliary note on the opposite side, and then returns to the harmony note lying between the two, the auxiliary notes which are taken in this manner are called "changing notes."

By comparing (*c*) with (*a*) it will be seen that the F, which before returned direct to E, now leaps over it to the auxiliary note, D, on the other side, and then returns. At (*d*) the second note of example (*b*) is similarly treated.

209. It is absolutely necessary that the second of the changing notes should return to the note which it leapt over, and not continue in the other direction. Such passages as the following are very bad—

The notes F and D of these examples are not now changing notes at all, but only auxiliary notes wrongly treated.

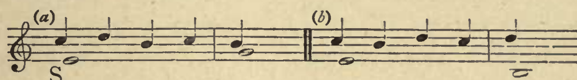
210. When changing notes are employed in counterpoint of four notes against one, they should be taken on the *second and third* notes of the counterpoint, rather than on the third and fourth, so that the harmony note lying between them may be heard as part of the same chord. If the harmony note is not heard till the following chord the effect is not good.

We shall see presently (§ 237), that if changing notes are used in counterpoint of three notes against one this weak effect cannot be avoided; but with four notes to one the rule given here should be strictly attended to.

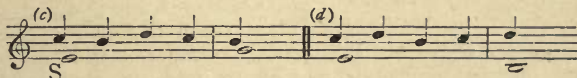
211. If the student looks at the two examples of changing notes at (*c*) and (*d*) of § 208, he will see that at (*c*) the higher of

the two notes comes first, and at (*d*) the lower. The answer to the question, which of these two forms should be taken in any one instance, depends entirely on what is the next note of the harmony, and whether that note is taken by leap or by step.

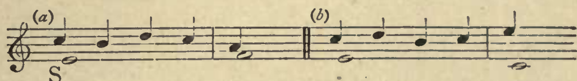
212. It was said in § 66 that it was mostly bad to anticipate the chord of an accented beat on the preceding unaccented beat. It is also generally not good to anticipate an accented note of the melody on a less accented beat. *Anticipations* in their harmonic sense (*Harmony*, § 263) are not available in strict counterpoint. As the changing notes are to be the second and third of the four notes of the counterpoint, the second of these two will come on the half accent. If the harmony note moves by step, the second changing note, if it be the same as the following harmony note, will evidently anticipate it.



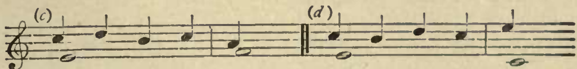
Here the third crotchet, B, at (*a*) anticipates the accented B of the next bar; D does the same in example (*b*). When, therefore, the harmony note moves by step, it is best for the second changing note to be at the distance of a third from it, thus—



213. The case is different when the two harmony notes lie at a distance of a third apart. If we now take the changing notes as at (*c*) and (*d*) in the last section,



the effect will not be satisfactory, for we now precede a leap to an accented note by a step in the same direction. (Compare § 23). Here therefore the order of the changing notes should be reversed.



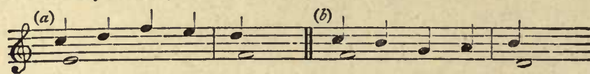
The progression is now in every way better, and more symmetrical.

214. The general rule may be thus stated:—When changing notes above and below the same harmony notes are employed, if the next harmony note is a second higher, or a third lower, the upper changing note should be taken first; if the next harmony

note is a second lower, or a third higher, the lower changing note should come first.

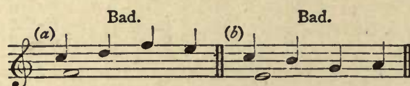
215. If the following harmony note leaps more than a third, the same rule will apply as with the leap of a third. In this case, however, it will seldom be necessary to use changing notes at all.

216. There is another case in which we can employ changing notes in this species of counterpoint. When, instead of the repetition of the same harmony note for the fourth note of the counterpoint (as in all the cases we have hitherto been considering), another note of the same chord, *at a distance of a third from the first note*, is taken, the passing note lying between the two may, instead of moving direct to the second harmony note, leap to the next note beyond it, and then at once return—



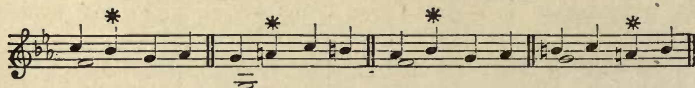
217. It must never be forgotten that the second of two changing notes must *always* return at once to the note lying between itself and the first changing note. A little thought will show the student that changing notes are impossible when there are two chords on one note of the subject; but we have already said (§ 202) that this is seldom either necessary or desirable in the third species of counterpoint.

218. When two harmony notes are at a distance of a fourth apart, changing notes are unavailable. One of the commonest mistakes made by beginners will be seen in the following examples :—



At (*a*) the chord is that of F; D is a passing note, but it leaps, not to another passing note, but to a harmony note; and it then returns to a passing note. There is the same mistake at (*b*). The chord is the first inversion of the chord of C. The second note, B, must be a passing note, for the harmony cannot be changed on the second note of the counterpoint (§ 201). B leaps a third to a harmony note, instead of to another passing note.

219. In the minor key, we take as passing notes, for the sixth and seventh degrees of the scale, the major sixth and minor seventh, under the same conditions as with the second species (§ 186). These will also be available as changing notes, *e.g.* :—



220. When the sixth and seventh of the minor scale are taken as consecutive passing notes between dominant and tonic, it is

best to use the major sixth and seventh in ascending, and the minor seventh and sixth in descending—

The reason of the difference is that in an ascending passage we feel the need of the rise of a semitone to the tonic, and therefore use the leading note; but in a descending passage we require the fall of a semitone to the dominant. The older masters occasionally used the major sixth and seventh also in descending. (See the quotation from Handel in *Harmony*, § 170.)

221. The minor seventh of the scale can be used as a harmony note in the bass, under the same restrictions as in the first species (§ 132). It must be followed by the submediant as the next harmony note, and it will therefore be needful here to use changing notes—

&c.

A comparison of this example with § 187 will show the student why the minor seventh can be thus employed in the third species, though not in the second.

222. As the first note of the counterpoint must be a harmony note, and represents the chord accompanying the note of the subject, consecutive fifths and octaves are not allowed from one first note to the next.

Bad.

5 5 8 8

Such progressions will also be bad between other notes of the counterpoint than the first, *provided the fifths or octaves are the extreme notes of the harmony.*

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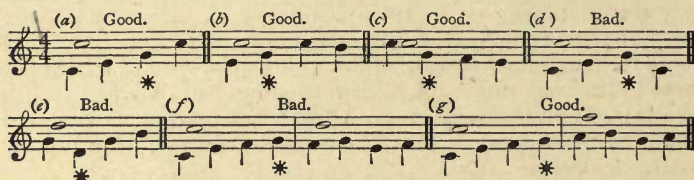
If, however, the fifths and octaves are not both extreme notes, the progression is not bad, though even then it is best to avoid it between two accented notes—

5 5

Good. Not so good.

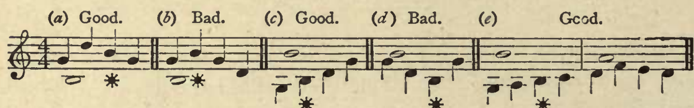
The student will see the reason of the difference by referring to §§175—178.

223. We said in the last chapter (§ 187) that the fifth of a chord could not be sounded in the bass below the root, because it stood at the interval of a fourth below that note. But in the third species, the fifth can be used in the bass provided that, both as regards time and place, it comes between other notes of the same chord—that is to say that it is not the last note (obviously it cannot be the first), nor the highest or lowest of the four.



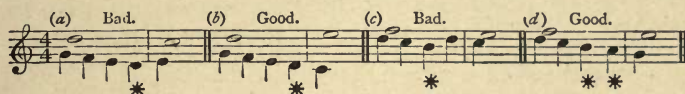
224. At (*a*) (*b*) (*c*) the fifth of the chord, G, is correctly introduced, because it is the middle note of an arpeggio. The F at (*c*) is, of course, a passing note, the C, G, and E being the three notes of the harmony. The examples at (*d*) and (*e*) are bad, because in the former the fifth is the highest, and in the latter it is the lowest note of the counterpoint. These examples are also weak because they are only arpeggios (§ 204). The passage at (*f*) is wrong because G at the end of the first bar is both the highest and the last note of the chord of C. It would be possible, however, to use the progression at (*g*), in which case the last note (G) of the first bar has the character of a second passing note, continuing in the same direction till it reaches the next harmony note, A. Such a passage, however, though tolerated for the sake of the melodic progression, should be but sparingly used.

225. A somewhat parallel case to that just noticed is the possible doubling of the leading note in this species. This is allowed in an arpeggio of the dominant chord, provided the leading note is not the first, last, highest, or lowest note. It is also permitted when taken in the middle of a passage in conjunct motion, when it has the character of a passing note.



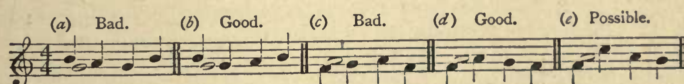
The doubled leading notes at (*a*) (*c*) (*e*) are good, because they are in accordance with the rule just laid down. If (*b*) be compared with (*a*) and (*d*) with (*c*) the student will see why these two examples are bad.

226. We saw just now, at § 223 (*g*) how a note which was unavailable as a harmony note might be used if considered as a passing note. Example (*e*) of § 225 is a case in point, and, to make the matter clearer, we add a few others.

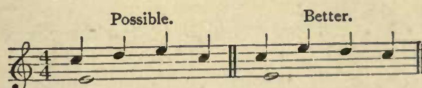


At (*a*) the last crotchet implies the second inversion of the chord of G; but at (*b*) the same crotchet may be considered as a passing note, for it continues in the same direction to the next harmony at C. The fact that at (*a*) the D goes to E prevents our considering it as a passing note there. (For a parallel instance, compare (*f*) and (*g*) of § 223.) Similarly at (*c*) the third crotchet clearly gives the chord VII*a*, which cannot be used in strict counterpoint. But if B proceed to A and then to G, as at (*d*) both B and A have the character of passing notes, and neither a diminished fifth at the third crotchet nor a second inversion at the fourth are necessarily implied.

227. It is always bad for a passing note when at a distance of a second from a harmony note, to move into a unison; but the progression from a unison to a second is allowed, provided the unison is approached by leap. But a unison should not be sounded together with a note of the subject, except at the beginning or end of an exercise. On the second, third, or fourth note of the counterpoint it is also occasionally allowed, as in the second species (§ 179), to cross the parts, as at (*e*) below.



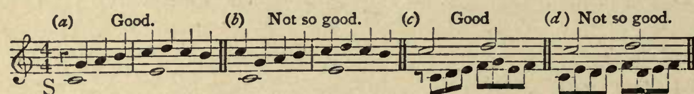
228. In the majority of cases it is better, if there is a leap between two notes of the counterpoint, to introduce such leap immediately after an accented note; it is also generally advisable, when practicable, that the third note of the counterpoint should be a passing note.



This must be understood to be a recommendation rather than a rule.

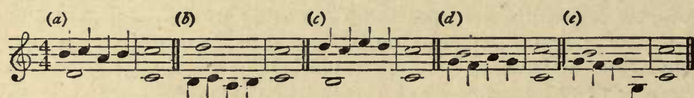
229. As in other species of counterpoint, the first chord should always be the root position of the tonic, except when the subject

begins with the dominant. Like the second (§ 162), counterpoint of the third species should begin with a rest of the same value as the note that follows it.

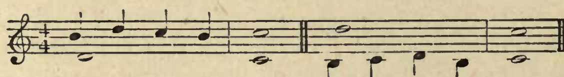


It is hardly needful to remind the student that the note following the rest must be a concord (§ 182).

230. The best forms of cadence in this species will be the following:—



For the management of the changing notes, see § 214. At (*a*) (*b*) are shown the cadence when the tonic in the subject is preceded by the supertonic; and at (*c*) (*d*) when it is preceded by the leading note. The cadence at (*e*), though possible, is less good than that at (*d*). The student will readily see why such forms of cadence as the following are not permissible—:



231. If the student has thoroughly understood the instructions we have given, he will find counterpoint of four notes against one much easier to write than either the first or second species. As patterns for his guidance, we give a few examples, choosing some of the subjects we have already worked with in previous chapters. We do this in preference to taking new subjects, in order to give him a better opportunity of comparing the different species of counterpoint. We will first take a subject in a major key, and put one counterpoint below it, and afterwards one above it.

S

(a) (b)

I*a* VI*b* IV*a* V*b*

(c) (d)

VII*b* I*a* V*b* I*a*

This subject was used for counterpoint of the first species (§§ 134—145). If the student will compare the examples there given with the present one, he will find that although we had already written twelve different counterpoints on it, we have here a new series of root-progressions which we had not previously used for this subject. As we have written this counterpoint without looking at those previously given, the fact that we have here accidentally obtained a different harmony, serves to show how practically exhaustless are the resources of counterpoint, even under the restrictions we are now imposing on ourselves.

232. In the second bar of this counterpoint, the first note, G, is the same as the first note in the preceding bar. There is no objection to this, as other notes are interposed, and the rule against the repetition of the same note in the lower voice does not apply in such a case. At (*a*) we see the fifth of the chord in the middle of an arpeggio, according to the rule given in § 223. At (*b*) no second inversion is implied, because G is treated as a passing note (§ 226). At (*c*) the beginner would very probably have gone wrong, and written the counterpoint . Here, if E be considered as a harmony note, the preceding G will be a passing note left by leap; while if E be taken as a changing note, the following F♯, though a note of the chord, is one that cannot be used in the bass, for it implies VII*a*. This is a mistake often made by students; we therefore warn them against it. At (*d*) we have written B as the second note instead of a changing note, F♯, so as not to repeat exactly the figure of the counterpoint in the preceding bar. Though this would not have been absolutely wrong, it is generally better to vary the figure in two consecutive bars.

233. We next place the subject in the bass—

S

I*a* I*b* IV*b* V*a*

(*a*)

II*b* I*b* VII*b* I*a*

This needs very little explanation. Note the smooth flow of the counterpoint, in which there is nothing but conjunct motion in the first four bars. At (*a*) we have written D for the second crotchet instead of C, because V*a* to II*b* is a *good* progression,

while V*a* to IV*a* is only a *possible* one. (See *Table of Root Progressions.*) Observe also that in the three consecutive first inversions (II*b*, I*b*, VII*b*), the sixth is not the upper note on each accented beat. This is not so necessary here as when there is only one note of the counterpoint to each note of the subject.

234. We now take a subject in a minor key. (Compare §§ 195—198.)

S

(*a*) (*b*) (*c*) (*d*) (*e*)

I*a* V*b* I*a* IV*a* IV*b* I*a* V*b* I*a*

At (*a*) the major sixth of the scale is taken as the passing note between dominant and leading note (§ 186). At (*b*) the minor seventh and sixth are used as passing notes in descending from tonic to dominant (§ 220). For the treatment of the note D at (*c*), compare (*b*) of example (§ 231). At (*d*) the minor seventh is taken as the passing note, and at (*e*) E♮ is a changing note (§ 219).

235. We now put a counterpoint above the subject—

(*a*) (*b*)

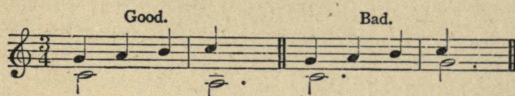
I*a* V*a* I*b* IV*b* II*b* I*b* VII*b* I*a*

At (*a*) we commence with the third of the chord, instead of (as is more usual) with the root or fifth. At (*b*) is a case in which changing notes are advisable, though the following harmony note is a fourth from the preceding (§ 215). This was not absolutely necessary, but we get a better melody than by working it in another way. The treatment of the passing notes with the major sixth and minor seventh of the scale is the same as in the last example.

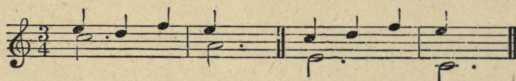
236. Counterpoint of three notes to one is much less frequently employed, and less useful than that with four notes to one. In this case each note of the subject must evidently be a dotted note. Only one chord should be used against each note of the subject, and an arpeggio of a chord is more often necessary, and less weak, than with four notes to one.

237. As there will be two intermediate notes between each note of the harmony, it is clear that we can introduce two con-

secutive passing notes, provided that the note to which the second passing note must proceed (§ 206) be a note of the following chord.

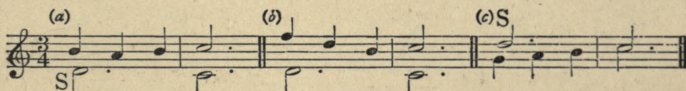


Changing notes may also be employed under the same conditions;



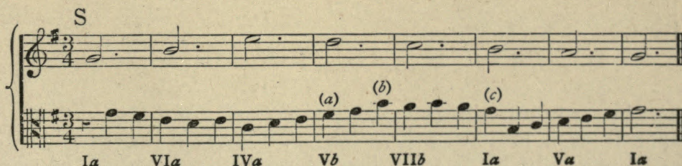
but as the harmony note following the second changing note forms part of a different chord, or of a different position of the same chord, the effect is less satisfactory here than with four notes against one. It is the use of two consecutive passing notes, and of changing notes, which makes counterpoint of three notes to one belong to the third species, rather than to the second, in which neither of these devices are available.

238. The best forms of cadence in this variety of the third species are the following:—



Notice that at (*b*) the octaves between the second crotchet of the first bar and the last note are not objectionable, because the D comes, both in time and place, between other notes of the same chord. Had D been the first note, and F the second, the progression would have been wrong.

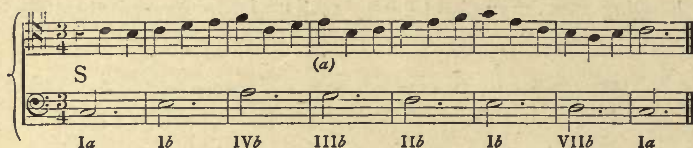
239. We now give a few specimens of this variety, taking the same subjects as before—
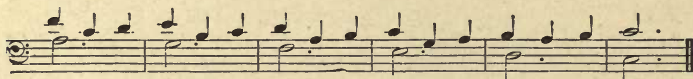


The F♯ at (*a*) is an augmented fourth above the preceding accented note, C. In the present case the passage is unobjectionable; the conjunct motion justifies the departure from the rule given in § 44, as to the progression from IV*a* to V*b*. At (*b*) are

seen changing notes. The leap at (*c*) from G to B, though it involves the leap of a seventh with one intermediate note (§ 21), is here not bad, as both the notes of the seventh are unaccented notes. If either had been accented, the progression would not have been good.

240. In our next example the subject is below the counterpoint.

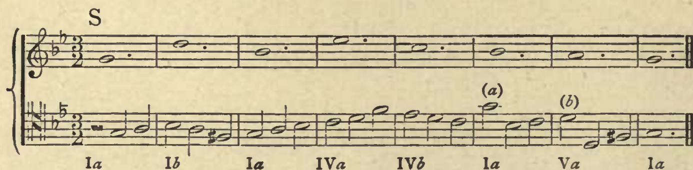


Observe that in the second, third, fourth and fifth bars the accented note is in each case a sixth above the subject. The rule forbidding more than three consecutive thirds or sixths (§ 125) is not so strictly applied in other species than the first, because the intermediate notes of the counterpoint prevent its being a mere imitation of the subject. At (*a*) the figure of the preceding bar is repeated. This is quite allowable; but it would have been weak to continue the figure longer, thus—



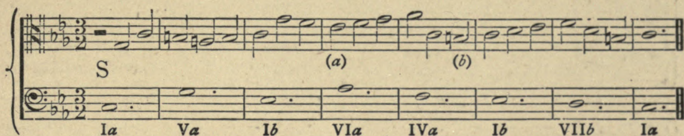
The same figure (that is, the same melodic pattern) should never be repeated for more than two bars.

241. In the following counterpoint



there are only two things calling for notice. At (*a*) the counterpoint leaps a fifth from C to G. A downward leap of a fourth would mostly be better; but here it would have broken the rule given in § 23, which should be always carefully observed. The cadence at (*b*) is less usual than that given in § 238; but it is quite unobjectionable, and is chosen here to prevent the tenor voice from ending so high. In the alto counterpoint § 239, the customary form of cadence was employed.

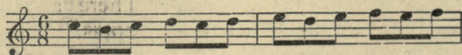
242. Our last example



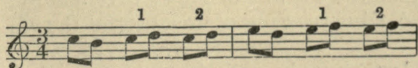
will be easily understood. Notice at (*a*) how the hidden fifths from the preceding accented note have been saved (§ 178). At (*b*) we have intentionally introduced a seventh with only one intermediate note, in order to point out that it is possible to do so when one of the notes of the interval is a passing note. Such a procedure should be sparingly resorted to, because small leaps are always preferable to large ones.

243. We shall conclude this chapter with a few words about counterpoint with six or eight notes to one. Neither of these varieties of the third species are very common, or especially useful; but it will be well that the student should work a few exercises of this kind for the sake of practice. There are no new rules needful to be given. Passing notes and changing notes may be freely used, but the latter may not be employed as the last two notes, this license being confined to three notes against one. With six and eight notes, as with four, the harmony note following the changing notes should always be on the same note of the subject as the changing notes themselves. Two chords against one note of the subject are possible (as with four notes against one), provided the change of harmony takes place at the half beat; but one chord is generally preferable.

244. In counterpoint of six notes to one, the student must notice whether the time is compound duple, or simple triple, as this makes a difference in the place of the secondary accents. For instance, the following passage



is quite good in compound time, but would be very weak in triple time,



because of the repetition of the same group of two notes, marked 1, 2, in each of the bars.

245. It will be sufficient to give two specimens of each of these forms. We choose the major subject for the six-note counterpoint, and the minor subject for the eight-note

S

Ia VIa IVa Ia

(a)

IIa Ib Vb Ia

Note that the cadence at (*a*) would have been weak, as just mentioned, in $\frac{3}{4}$ time.

246. We will write the next counterpoint in triple time. Let the student notice the place of the secondary accents, and observe how often a dissonance is introduced on them, to give more piquancy to the counterpoint. In general a dissonance, where practicable, is better than a consonance on a secondary accent.

(a) (b)

S

Ia Ib IVb IIIb

(c)

IIb Ib VIIb Ia

At (*a*) we see a case that we have not yet met with of a changing note following a second passing note. There are here three auxiliary notes between the two harmony notes. This is somewhat rare, and can only be employed when there are more than four notes of the counterpoint to each note of the subject (§ 218). At (*b*) is a crossing of the parts on an unaccented note (§ 179). Notice at (*c*) that the F♯ in the upper part followed by C in the lower, gives no false relation of the tritone (§ 128), and observe the reason.

247. Our last examples will show counterpoint of eight notes to one. After the full explanations we have given of the earlier examples in this chapter, it will be only necessary to call the student's attention to the rests at the commencement of each, which are in both examples of the same value as the first note of the counterpoint (§ 229).

S

Ia Ib VIa VIb

IVb Ia Va Ia

S

Ia Vb Ib VIa

IVa Ib VIIb Ia

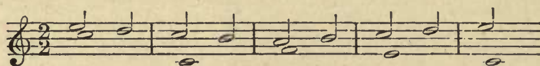
248. The student can now work counterpoint of the third species, with four, three, six, or eight notes against one, on any of the subjects given at the end of Chapters IV. and V. He had, however, better avoid subjects 3, 6, and 8 of Chapter IV., as these contain notes of different lengths, which will cause him trouble. In writing counterpoint of three or six notes, it will be needful for him to put a dot after each note of the subject, and alter the time signature accordingly. It will also be useful for him to take the same subjects that we have worked in this chapter, and to try to find different counterpoints for them. It is needless to give him additional subjects here; it will be far more profitable for him to write as many exercises as possible on those already given.

CHAPTER VII.

TWO-PART COUNTERPOINT: FOURTH SPECIES.

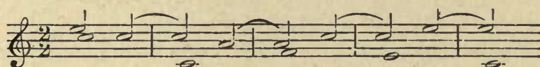
249. In the fourth species of counterpoint, the second, and (less frequently) the third species, are varied by means of SYNCOPATION, a word of which we must now explain the meaning.

250. We have already learned (§ 163) that if any note is divided into halves, the first half always bears a stronger accent than the second, and that if two or three notes in one voice be sounded against one note in another, the first of the notes thus sounded will be the accented note. This is true as a general rule; but there is one case in which it is possible to reverse the position of the accents. Let us, for instance, take a simple harmonic progression such as the following:—



It will be seen that here the first note of each bar (a harmony note) is accented, and the second (a passing note) is unaccented.

251. Now suppose that, instead of moving by step to the passing note, the second note of each bar leaps to the following harmony note at the half bar, and that this second note is tied to the first note of the next bar,



the position of the accented note in the upper voice is reversed. There can be no accent now on the first note of the bar, for nothing is sounded afresh on that beat; the two minims in the upper part which are tied make together a semibreve, half of which is in one bar, and half in the next. But we have just said that the first half of a note always bears a stronger accent than the second. The second minim of the bar, therefore, being in this case the first half of a semibreve, bears a stronger accent than the tied minim which follows at the beginning of the next bar. This is called *Syncopation.**

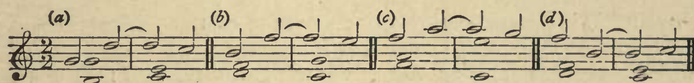
* The example of Syncopation here given is not to be regarded as a model specimen, it is simply given for comparison with the preceding example, in which passing notes were employed.

252. Syncopation may be defined therefore as *a reversal of the natural position of the accent, by tying the accented half of a bar or beat to the unaccented half of the preceding bar or beat.* It is important to remember that the first of the two tied notes (that is, the note on the unaccented beat), may not be shorter than the note to which it is tied, though it may occasionally (as will be seen later) be longer.

253. It is not always needful that all the tied notes should be concords, as in the example given in § 251. It is also possible to hold a note of one chord over another of which it forms no part, provided it moves by step to one of the notes of that chord. Such a progression is called a SUSPENSION (*Harmony*, Chap. XIX). We shall see directly which suspensions can be used in strict counterpoint.

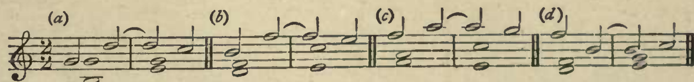
254. Any note of a chord can be syncopated if it be also a note of the following chord, or if it be at such a distance from one of the notes of that chord as to be available as the preparation of a suspension. Every suspension implies also syncopation, though every syncopation does not involve suspension.

255. Either the root, the third, or (more rarely) the fifth of a chord can be suspended by the note above it. But the only note which, in strict counterpoint, is allowed to be suspended by the note below it is the tonic of the key.



At (*a*) the root of the chord of C is suspended by the ninth; at (*b*) the third is suspended by the fourth; and at (*c*) the fifth is suspended by the sixth. This last named suspension is less good than the other two, because of the ambiguous nature of the sixth, which may be taken to imply a different chord. We have added a third part to the harmony, to show the chords more clearly. At (*d*) the tonic is suspended by the leading note.

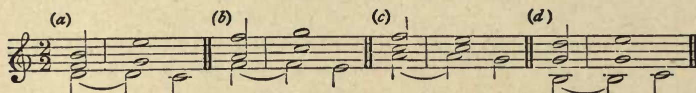
256. Each of the above suspensions may be taken in their first inversion—with the third of the chord, instead of the root, in the bass.



Let the student compare each example with the one bearing the same letter in § 255. It is needful to remark that the suspension at (*c*), which we saw was ambiguous in its root position, is quite satisfactory in this inversion; for it can no longer represent two chords, as the first of the two is unavailable

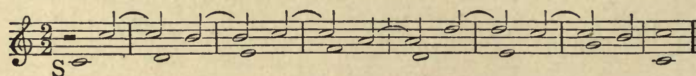
in strict counterpoint. Neither can the suspension at (*d*) represent two chords; for the mediant chord in root position cannot be followed by the first inversion of the tonic (§ 35).

257. The suspension of the root by the ninth and of the third by the fourth can also be taken in the bass, as at (*a*) (*b*) below. But the suspension of the fifth by the sixth, as at (*c*), evidently cannot be so taken; and the suspension of the tonic by the leading note, as at (*d*), though *possible*, had better be sparingly used in strict counterpoint.

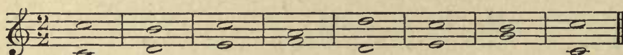


It is hardly needful to remind the student that none of the above suspensions can be employed in their second inversion.

258. It is important to remember that when syncopations are employed, the note which falls on the *second* half of the subject, that is to say the first half of the syncopated note, represents the harmony—*e.g.*:

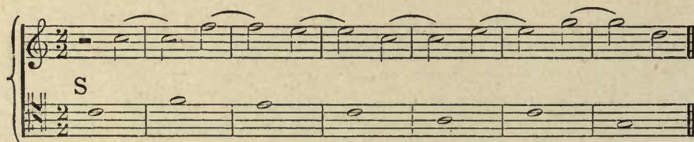


Here there is a syncopation on every note of the subject except the last. At first sight it looks as if we had written consecutive fifths between the first notes of the third, fourth, and fifth bars. But as the note of the counterpoint which *follows* the subject is the note of the chord, the fifths here are only apparent, and not actual. The real harmony of the above passage is the following,



which, it will be seen, is perfectly correct.

259. On the other hand, it must not be forgotten that syncopations neither save nor justify incorrect harmonic progressions, such as the following—

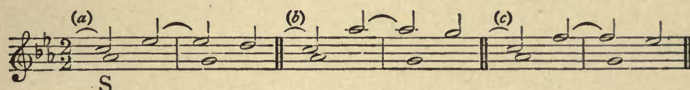


If the student remembers that the *second* note of each bar, and not the first, is the harmony note, he will see that there are here three consecutive octaves, and three consecutive fifths.

260. Syncopation is much more frequently used as a variation of the second species (with two notes of the counterpoint to one of the subject) than of the third, with three or four notes to one. In counterpoint of six or eight notes to one, which is rare at all times, syncopation had better not be used at all. We shall first treat of the fourth species with two notes to one.

261. Where practicable, every note of the counterpoint, except the last, should be syncopated. The second note, which comes between the notes of the subject, here takes the place of the first note in the preceding species, and must be a harmony note; the first note may be either a harmony note or a suspension. A passing note cannot be syncopated, because the first half of a syncopated note must always be a concord.

262. It will, however, occasionally happen that it is impossible to introduce a syncopation at all. An example will make this clear—
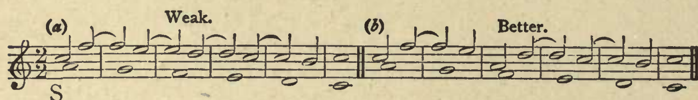


Let us suppose that the subject is in the bass, in a minor key, and moves from submediant to dominant. If the syncopated note of the counterpoint were C, as in these examples, it would be impossible to follow it by any note which could be syncopated over the G of the subject. If we take E♮, as at (*a*) this note cannot be held over G as a harmony note (§ 118), and if treated as a suspension, its resolution will make consecutive fifths. Neither can we go to A, as at (*b*); for this suspension, when resolved, will give consecutive octaves. The repetition of the same note, C, is always bad, and should never be employed. The rise of an octave is here impracticable, because the upper C is out of the range of the voice. Lastly, if C move to the only other possible note, F, as at (*c*), this note being dissonant to G must be treated as a suspension, and will resolve upon E, a note which we know (§ 118) is unavailable as a harmony note in the minor key above the dominant.

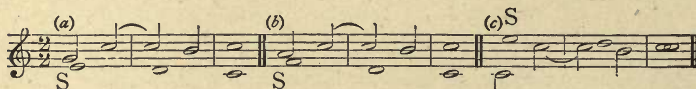
263. In this progression, therefore, it would be absolutely necessary to break the syncopation; but this should never be done unless, as here, unavoidable, and under no circumstances should the syncopation be broken for two consecutive bars; otherwise we have counterpoint of the second species, instead of the fourth. It must be remembered that whenever the syncopation is broken, the note sounded with the subject will be the harmony note, as in the second species.

264. As in the first and second species, more than three consecutive thirds or sixths should not be employed. (See (*a*) below.) When the subject moves, as here, by step, it will often

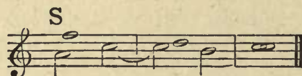
be better to break the syncopation for one bar, as at (*b*). Here the A in the third bar is counted as the harmony note, because there is no syncopation.



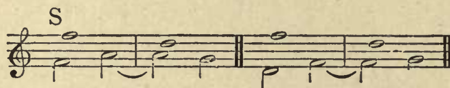
265. The best form of cadence in this species—one might almost say the only satisfactory form—is a variation of the cadence of the first species (§ 119,) by means of a suspension. For the sake of obtaining a good close, the last note of the counterpoint is never syncopated; as in other species, it is always of the same length as the last note of the subject—



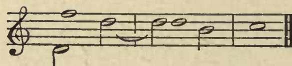
In all these examples the cadence is made by suspending the leading note by the tonic. But if the subject ends as at (*b*), and the counterpoint is below it, it is clear that some other form of cadence is necessary. We cannot now suspend B by C,



because C, though a note of the chord, is the *fifth*, and cannot be used in the bass when the root is in an upper part (§ 187). The following syncopations

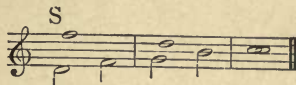


would both be bad; for the former would give bad hidden fifths, and the latter would imply two chords in the bar, II*b* and V*a*, which would not be at all satisfactory here. Another possible syncopation
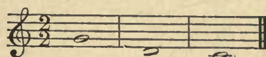


would be bad because of the unisons (or octaves, if the counterpoint were an octave lower) between the Ds in the last bar but one and the final Cs. With this subject it would be far better to

break the syncopation, and use the cadence of the second species—

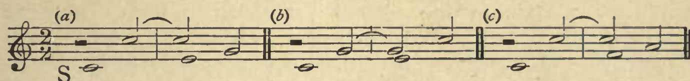


A moment's thought will show the student that if the subject ends



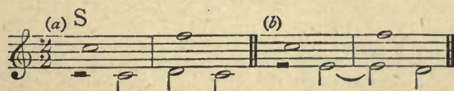
and is in the bass, syncopation will also be impossible.

266. This species of counterpoint should begin after a rest (like the second and third), on the half of the first note of the subject. The first chord should always be the tonic, except when the subject begins on the dominant. Which note of the chord is taken in the counterpoint depends on what follows, *e.g.*—



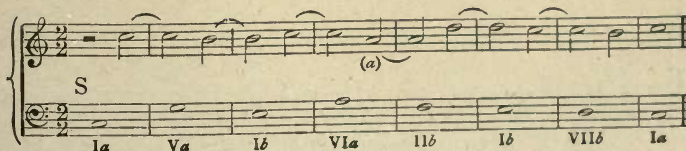
At (*a*) (*b*) it is immaterial whether the counterpoint begins with C or G; but at (*c*) if we begin with G we must break the suspension; for a second cannot move to a unison.

267. If the subject given at (*c*) were in the upper voice, we should either have to break the syncopation in the first bar, or to commence with a first inversion.



Though it is always best to begin with the root position of the tonic chord, where possible, it is here a less evil to begin with the inversion than to have no syncopation in the first bar. The form (*b*) should therefore be chosen.

268. The necessity for the employment of syncopation restricts the student's choice so much, that the fourth species is the most difficult of all to work properly, and it is quite impossible to obtain as much variety of harmony as in other species. We now give a few specimens with two notes against one, choosing first the same subject which we worked for the second species (§ 189.)



This counterpoint requires little explanation. Notice that at (*a*) the octave of the subject is taken in preference to the fifth or sixth. Had E been written instead of A, there would have been objectionable hidden fifths, with both parts leaping; had we taken the upper F, there would have been five consecutive sixths with the bass; while the lower F, though possible, would have involved two successive leaps of a fifth and a sixth in the counterpoint. We therefore chose the octave for the sake of a more flowing melody.

269. In our next example, in order to obtain more variety, we begin with the third at the top.

(*a*)

S

I*a* V*a* I*b* IV*b* IV*a* I*b* VII*b* I*a*

This commencement involves the ambiguous suspension of the fifth by the sixth in the second bar (§ 255), but it may be tolerated here, for the sake of getting a different melody. At (*a*) is seen one of the cases in which it is advisable to break the syncopation. If we tie the D into the sixth bar, the student will see that we cannot get a good cadence; and if instead of D we had taken G in the fifth bar, we should have had five consecutive sixths. (Compare § 264.)

270. We now take the same subject in the upper part.

S

(*a*) (*b*) (*c*)

I*a* V*b* I*a* IV*a* IV*b* VI*a* I*a* V*b* I*a*

Observe that at (*a*) we have the last inversion of the suspension of the tonic by the leading note (§ 255). Had F here fallen to E, we should have had hidden fifths, which would have been bad. At (*b*) no second inversion is implied in the first half of the bar, because the root is below the fifth (§ 181). We have indicated two chords to one note of the subject at (*c*) because, though the progression VI*b* to V*b* would have been possible here, I*a* is much better to precede V*b* for the cadence.

271. In the following example

S

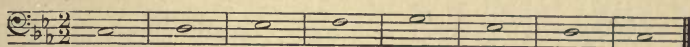
(*a*) (*b*)

I*a* V*b* I*a* VI*a* IV*b* VII*b* I*a* V*b* I*a*

compare the suspension at (*a*) with that in the last example. No other progression would be good here. The counterpoint at (*b*) deserves attention. At first sight it looks as if we had broken our rule (§ 180), and implied a second inversion at the beginning of the bar. That this is not really the case is shown by the following chord, I*a*; because II*a* cannot be followed by I*a*. We have here therefore two chords in the bar. The C in the bass must represent I*a*; for if we take it as VI*b*, we shall certainly imply consecutive fifths with the following chord.

272. If the student will compare the example last given with that in § 268, he will see that the counterpoints are identical, being in the one case above the subject, and in the other below it. Here, therefore, we have an example of Double Counterpoint in the octave (§ 6).

273. In the minor key our difficulties in this species are increased by the limited number of chords available. To illustrate this we will choose a subject which gives very little variety.



Here the first and last chords must evidently be I*a*. The second, third, sixth, and seventh, notes of the subject can only bear first inversions, and the dominant can only take a root position above it. The only note of this subject which allows any choice is F. We will now write two counterpoints above the subject, and then put two below it.

274. In our first example

S (*a*)

I*a* VII*b* I*b* IV*a* V*a* I*b* VII*b* I*a*

the simplest counterpoint on this subject is given. At (*a*) we take F as the root of the subdominant chord.

275. To obtain variety, we begin the next counterpoint with the fifth at the top, instead of the octave.

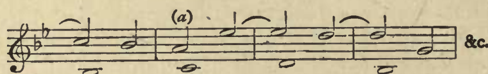
(*b*)

S (*a*)

I*a* VII*b* I*b* II*b* V*a* I*b* VII*b* I*a*

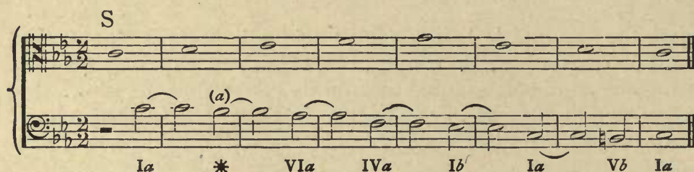
Here we use at (*a*) II*b* for the chord, instead of IV*a*, as in the

last example. The close of this counterpoint at (*b*) is rather weak, owing to the repetition of the two notes F♯ G. But, if we had taken the upper D instead of F♯, we should have objectionable hidden octaves; the lower D would have given the unison, which should be avoided on an *accented* beat, except on the first and last notes. We cannot repeat the note A; there is therefore no other good note, without breaking the syncopation. This might have been broken from (*a*) thus—



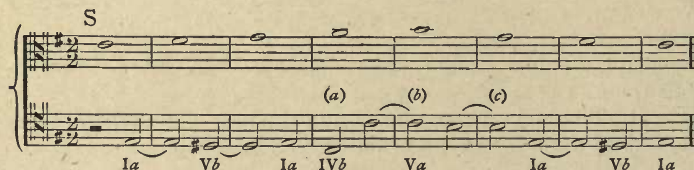
but we have preferred to work the exercise as strictly as possible, and thus to show the difficulty often to be found in making a really satisfactory counterpoint that shall keep closely to the fourth species. As regards musical effect, it would certainly be preferable here to break the syncopation.

276. We now place the counterpoint below the subject.



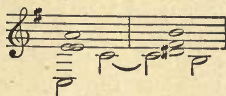
At (*a*) we have used the minor seventh of the scale as a harmony note (§ 132). A sixth is of course implied above it, and the bass descends to the submediant. Compare the example in § 150.

277. Our last illustration will exemplify some of the difficulties of this species.



As we do not wish to begin with the same progression as in the last example, we take the only other one possible in the second bar. At the third bar the leading note must clearly return to the tonic; for it is not allowed to fall an augmented second. At (*a*) it is therefore absolutely necessary to break the syncopation; for E cannot be used as a harmony note in the lower part; it would be the fifth of a chord of which A was the root (§ 187). Neither can it

be taken as a suspension; for its resolution would be on D♯, which would give as the chord VII*a*. If we go to A for the second note of the next bar, the rest of the counterpoint must be the same as in the last example. We therefore take the octave C at the half bar. At (*b*) is seen the last inversion of the suspended ninth. In general it is not good that the note on which a suspension resolves should appear above it; but it is possible when all the parts move by step (*Harmony*, § 517). In the present case the implied harmony shows that all the parts must do so.



Here we have filled up the four-part harmony in the most natural position. Had the fourth note of the subject been G instead of A, the suspension of the ninth below the root would have been bad. Notice how at (*c*) the effect of an implied second inversion is saved by the position of the notes, as at (*b*) of § 270.

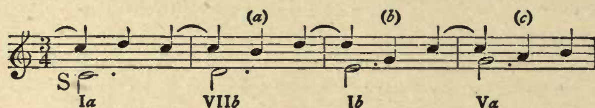
278. In both the counterpoints last given the subject is in the alto voice; but the student will notice that in the first it is in C minor, and in the second in E minor. As it has a compass of only a fifth, it lies equally well for the alto in both keys. We have transposed it a third for the second example, because the tenor part, had it been written in C minor, would have been too low. The student must always exercise his judgment in the selection of the key for his subject, bearing in mind not only the compass of the subject itself, but the probable compass of the counterpoint he intends to write above or below it.

279. Syncopation is much rarer in counterpoint of three notes against one, than of two. The extra note of the counterpoint often makes this form easier to work, especially when the subject is in the bass. Few new rules will be necessary. It will never be needful with three notes to one to break the syncopation. The first note of the counterpoint must be either a tied harmony note, or a suspension; the third must always be a harmony note. If the first note be a harmony note, the second may be either another harmony note, or a passing note. If the first note be a suspension, the second will generally, though not invariably, be its resolution.

280. In the species we are now explaining it is sometimes allowed to introduce an ornamental resolution of a suspension. By an "ornamental resolution" is meant the interposing of a note between the suspension and its proper resolution. The resolution itself will of course then be the third note of the counterpoint.

281. The note interposed between the suspension and its

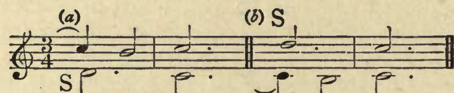
resolution is usually in this species a note of the chord over which the suspension is held; but it is possible for it also to be a changing note (§ 208). The following example will illustrate this—



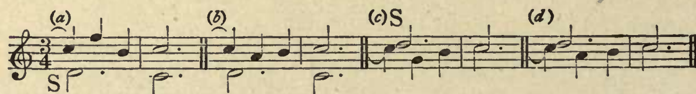
At (*a*) is seen the regular resolution of the suspension. At (*b*) is an ornamental resolution, the intermediate note being a harmony note; while at (*c*) the intermediate note is a kind of changing note, lying a second below the harmony note, to which it immediately returns. Changing notes are mostly inferior to harmony notes in this position; but they may be introduced occasionally for the sake of a good melodic progression.

282. Though in the third species we did not allow, with three notes to one, more than one chord against each note of the subject, this limitation need not be so strictly enforced in the species we are now considering. The greater difficulty of the task relaxes the stringency of the rule. It will sometimes help us out of a difficulty to take a second chord on the third note of the counterpoint, being, of course, careful not to introduce bad chord progressions. It will nevertheless be better only to use one chord where this is practicable.

283. The only form of cadence for this species given by the older writers is—



Though perfectly correct, this cadence is open to the objection that it breaks the regular flow of three notes to one. It is therefore often preferable to introduce an ornamental resolution, and to adopt one of the following forms—



At (*a*) and (*c*) the ornamental note is a harmony note, and at (*b*) and (*d*) a changing note.

284. We now give some examples of this species, taking the

same subjects as before. After the full explanations given of previous examples very few notes will now be needful.

S (*a*)

I*a* V*a* I*b* VI*a* IV*a* I*b* VII*b* I*a*

The small notes at (*a*) give the alternative ornamental resolution of the suspension. The same thing will be seen at the end of the following example.

285. The counterpoint becomes more difficult to work well when in the bass.

S (*a*) (*b*)

I*a* III*a* III*b* IV*a* II*a* VII*b* I*a* V*b* I*a*

Observe that at (*a*) a change of chord is implied at the end of the bar, because II*a* will be bad before I*a*. At (*b*) no second inversion is implied, although the fifth of the chord is below the root, because the G is not treated here as a harmony note, but as the ornamental resolution of a suspension (§ 283).

286. There is only one point to remark on in the next example.

S (*a*)

I*a* VII*b* I*b* IV*a* V*a* I*b* VII*b* I*a*

At (*a*) we have a harmony note, in the ornamental resolution of a suspension, taken by step, instead of (as before) by leap. This form, though quite correct here, would be unavailable in the next bar. Let the student ask himself why.

287. Our last example

S (*a*) (*b*) (*c*)

I*a* V*b* I*a* VI*a* IV*a* I*b* I*a* V*b* I*a*

shows at (*a*) a changing note in the ornamental resolution. At (*b*) the use of a new chord on the third crotchet gets us out of a serious difficulty. Let the student take any other note instead of G here, and try to continue the counterpoint for the next two bars, and he will almost certainly find himself in trouble, do what he will. At (*c*) we see the form of cadence given in § 283.

288. Counterpoint of four notes against one with syncopation is extremely rare. Here the fourth note of one bar is tied to the first of the next; and if there be a suspension it may either resolve on the second note of the bar, or, with an ornamental resolution, on the third. No new rules are necessary; and this species is of so little practical utility, that we shall content ourselves with giving two examples.

S

I*a* V*a* I*b* IV*a* II*b* I*b* VII*b* I*a*

S

I*a* V*b* I*a* II*a* VII*b* I*a* V*b*

289. The fourth species of counterpoint is not only the most difficult, but, in the form in which we have been studying it in this chapter, the least useful of the five. But the student should not on that account neglect it, for (though of very little use of itself) it is very valuable as a preparation for the fifth species, with which we have next to deal. If the difficulties of this species are honestly overcome, and not shirked, the student will find that which follows surprisingly easy by comparison. He may select for exercises on syncopations any of the subjects previously given in which the notes are of equal length.

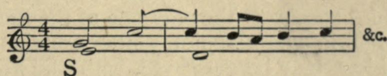
CHAPTER VIII.

TWO-PART COUNTERPOINT: FIFTH SPECIES.

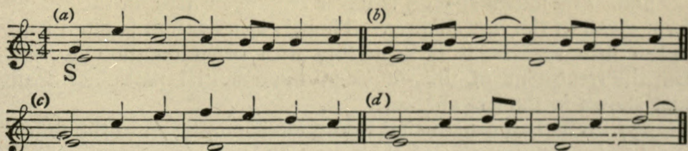
290. The fifth species of Counterpoint is known as *Florid Counterpoint.* Some theorists speak of this species as a compound of the four preceding; while others describe it as a variation of the fourth species. Neither definition, as we shall see, is quite accurate; it will be simpler and better to define the fifth species as that in which the subject is accompanied by notes of different lengths. Still it is to a certain extent true that the various preceding species, generally in a modified form, are used in florid counterpoint, and we shall first show how far this is the case, and what modifications are necessary.

291. It will be convenient, in explaining this species, to consider the subject as always written in semibreves; it is, of course, possible to write it also in minims, in which case the notes of the counterpoint will be of only half the length which they would be were the subject in semibreves. We shall for the present take only subjects with notes of uniform length, speaking of those which contain notes of different lengths when we come to treat of Free Counterpoint.

292. The first species can only be employed against the last note of the subject, which here (as in all the other species) must be accompanied by a note of its own length. The second species, though not absolutely forbidden, is very rarely used, and, if it be, the second note should be tied to the first note of the following bar.



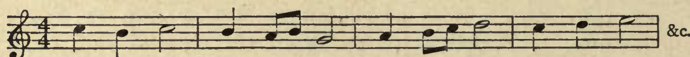
It is, however, much more usual to substitute for one of the minims either two crotchets, or a crotchet followed by two quavers.



At (*a*) two crotchets replace the first minim, and at (*b*) a crotchet

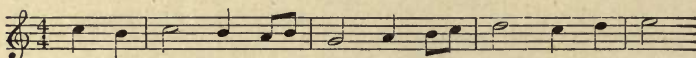
and two quavers do the same. At (*c*) (*d*) the first minim is retained, and shorter notes are substituted for the second.

293. The student will notice that at (*a*) and (*b*) of this example the minim is tied to a crotchet in the next bar. It is very important to remember that this should always be done when a minim on the second half of a bar follows shorter notes on the first half, except in the last bar but one. For example, such a passage as this



will be distinctly bad, because of the false impression produced by the *rhythm*, that is by the arrangement of the accents. As this is a matter which is often very imperfectly understood by students, it will be well to explain it.

294. If anyone plays the above melody on the piano, he will involuntarily give a stronger accent to the minims than he does to the shorter notes, unless he takes special care to mark strongly the first crotchet of each bar. This is because the mental effect of the minim is naturally greater, simply because of its longer duration. The passage will sound as if written thus—



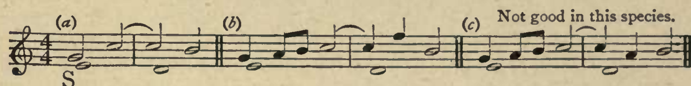
We know already that the first half of each bar should bear the strongest accent, except with syncopations. But if a minim is taken on the second half of a bar after shorter notes in the first half, it throws the accent on to that second half, which should only be done when the minim is syncopated, as at (*a*) and (*b*) of § 292. In actual practice such an effect is not infrequent; but it is inappropriate in contrapuntal writing.

295. The third species is the only one of the four which is frequently used in florid counterpoint. Four crotchets against one note of the subject may be employed, with the limitation to be given presently (§ 310); but generally two quavers are substituted for one of the unaccented crotchets—the second or fourth. We shall explain the treatment of quavers later in this chapter (§ 301).

296. The fourth species is never employed here in the simple form given in the last chapter. Though syncopation is often used in the fifth species, it is invariably with ornamentation (§ 280). But the treatment of this differs in one essential particular from that shown in the last chapter.

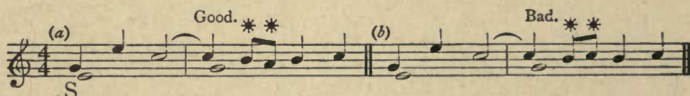
297. When an ornamental resolution is employed in the fourth species, in counterpoint of three notes to one, it takes the place of the regular resolution, which is deferred one beat later. But in

the fifth species, the position of the resolution is not changed, except occasionally in triple time, but the suspended note itself is shortened by one half, its second half being occupied by the ornamental resolution.

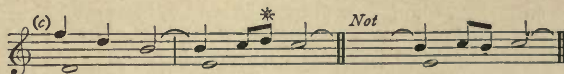


At (*a*) we see the plain syncopation, as in the fourth species; at (*b*) the suspended note is only a crotchet instead of a minim, and the second crotchet (the ornamentation) is a note of the chord. The resolution comes, as before, on the third crotchet of the bar. The ornamentation by means of a changing note, as at (*c*), is not good in this species, because, as we shall see immediately, it is never necessary.

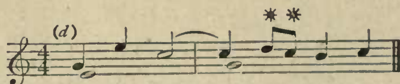
298. In addition to the forms of ornamental resolution available for the fourth species, there is another variety peculiar to the fifth. Instead of following the suspension by a crotchet, as at (*b*) and (*c*) of § 297, it is very common to use two quavers taken by step, as in examples (*a*) and (*b*) of § 292. In this case, if the first of the two quavers is the note on which the suspension is going to resolve, the second quaver should be below the first, and not above it; because the repetition of the suspension and resolution will produce a very weak effect.



With the suspended leading note, which resolves upwards, the second quaver should be above—of course, for the same reason.

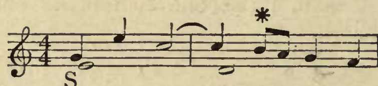


If the first quaver is the note above the suspension, it must return to the suspension, which then resolves.

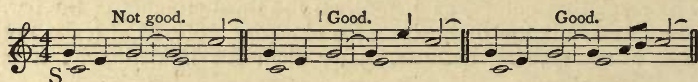


299. By comparing § 298 (*a*) with § 297 (*c*), the student will see why a changing note is needless in this species. It is because we can always interpose the intermediate note as a quaver. Let it be noticed that at (*a*) and (*b*) above, the first of the two quavers must not be considered as the resolution of the suspension;

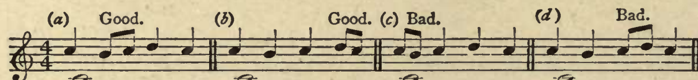
this must take place on the *third* beat of the bar. The following passage will therefore be wrong—



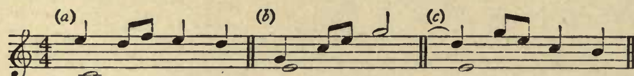
300. If the syncopated note be a harmony note instead of a suspension, it should be treated after the same manner ; that is to say, the tied note at the beginning of the bar should be only a crotchet, and should be followed either by another crotchet or by two quavers—



301. The employment of quavers in this species is a matter requiring some attention. It is not generally advisable to introduce more than one group of quavers into the same bar, and two quavers are mostly better than four. When two quavers are substituted for a crotchet, it should always be on an unaccented beat —the second or fourth. If taken on the first or third crotchet, when the second or fourth crotchet is undivided, we get the same kind of disturbed accent which we have already spoken of in § 293, and for the same reason.

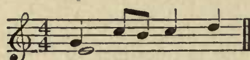


302. When two quavers are used they should not be at a greater distance than a second from one another. A leap between them is bad.



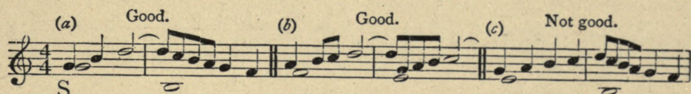
All the above examples are objectionable. Students are especially prone to make the mistake shown at (*a*), and to use changing notes of smaller value than the harmony notes which precede and follow them. This is invariably bad.

303. The first of two quavers may be taken by leap, if a consonance, provided it is left by step.



304. A group of four quavers is possible on either half of a bar ; but it should not be employed on the first (or accented) half,

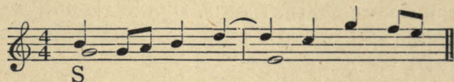
unless the first quaver is tied to the last note of the preceding bar; otherwise the longer notes following the quavers produce the effect of misplaced accent spoken of in § 294.



At (*b*) the second quaver is taken by leap from the first. With four quavers the rule given with regard to two may be relaxed where, as here, we have an ornamental resolution of a suspension. The first quaver leaps to a harmony note, when it returns by conjunct motion to the resolution of the suspension. The passage is an embellishment of .

305. If four quavers are taken on the second half of the bar, it is not necessary that the first one should be tied. The student is advised not to use groups of four quavers too frequently.

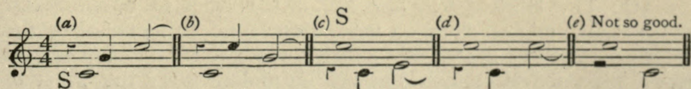
306. It is *possible* to use the fourth species with four notes against one (§ 288) also in this species, tying the fourth crotchet of the first bar to the first of the next—



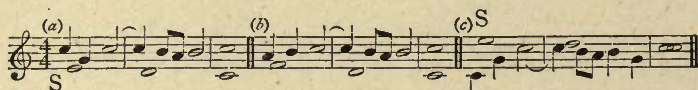
Though not absolutely prohibited, the effect of such a counterpoint as this can hardly be called satisfactory; and its employment is therefore not to be recommended.

307. It will be best in this species, as in the preceding, to employ only one chord in each bar. The first note of each bar must be a harmony note, unless there be a syncopation, when the harmony note will of course be on the third beat.

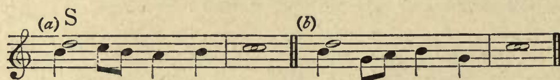
308. We have seen in the second, third, and fourth species that it is best for the first bar of the counterpoint to begin with a rest of the same value as its first note. The same rule applies to the fifth species. As notes of different lengths are used here, it is *possible* to begin either with a minim or with a crotchet; but it is most usual, and by far the best, to begin with a crotchet (after a crotchet rest), and to follow this by a minim. As the first half of the bar is thus divided into shorter parts, the minim, must, of course, be tied to the first note of the next bar (§ 293).



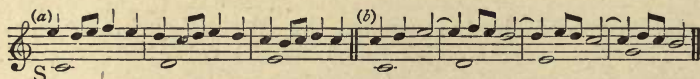
309. The best forms of cadence in this species, for two-part counterpoint, are ornamented forms of the cadences for the fourth species shown in § 265.



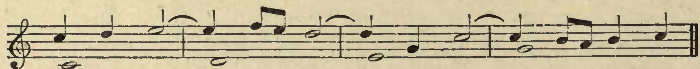
Observe in these cadences the exception to the rule given in § 293. In any other bar than the last but one, the minim in the second half would require to be tied. If the subject ends as at (*b*) above, and is in the upper part, it will (as in the fourth species) be impossible to have a syncopation, and the best forms of cadence will be



310. It will be seen that the fifth species offers us much more variety than any of the others; and it is most desirable that the student should as far as possible make use of the opportunities thus afforded him. For this reason it is rarely good that two or more consecutive bars of counterpoint should be constructed exactly on the same pattern, that is, should resemble one another both in rhythmic and melodic outline. Such passages as the following are therefore not good—



311. There is, however, not the same objection to two or even three consecutive bars of syncopation, provided that the ornamental resolution be not identical in all. Thus, if we vary the counterpoint (*b*) of the last example thus—



it ceases to be so weak, for there is a change in the third bar both in the melodic and rhythmic pattern. There is so much scope for variety in this species that there is no excuse for monotony. A counterpoint which contains a syncopation in every bar except the last should always be avoided as monotonous.

312. The student will find the fifth species of counterpoint much easier, as well as much more interesting to work, than the fourth. If he has thoroughly grasped the general principles laid down in preceding chapters, he will be already over the worst of

his troubles. It will not be needful to give more than a very few illustrative examples. As before, for the sake of comparison, we will take the same subjects which we worked in the last chapter.

(*a*)

S

Ia Va Ib IVb IIb Ib VIIb Ia

313. At the third and fourth bars of this example are syncopations, but it will be seen that they are differently preceded, and differently followed. The student should also notice that no two consecutive bars are of exactly the same pattern. Observe also that there are not, as would appear at first sight, four consecutive sixths between counterpoint and subject, because at (*a*) the note C, though tied from the preceding bar, is a harmony note.

314. We now put a counterpoint below the same subject—

S

(*a*) (*b*) (*c*) (*d*)

Ia Vb Ia VIa IIa VIIb Ia Vb Ia

This example is instructive in several respects. Note first that at (*a*) the ornamental form of resolution, , would have been wrong here, because B is not a note of the harmony; if it had been followed by A B, we should have a second passing note following the first and returning to it (§ 206). Observe, also, that the *rhythmic pattern* of the bar at (*b*), , is precisely the same as in the preceding bar; this is perfectly good here, because the *melodic pattern* is entirely different (§ 310). At (*c*) is the fifth of the chord below the root, used quite correctly, because it is treated as a passing note (§ 226). At (*d*) there is no implied second inversion, because the fifth in the bass is above the root (§ 181). Let the student ask himself why we have indicated two chords in this bar.

315. We now take a subject in a minor key.

(*a*)

S

Ia VIIb Ib IIb Va Ib VIIb Ia

At (*a*) it would have been bad to have taken F instead of D as the first quaver, because of the momentary consecutive octaves, which would have been objectionable though the F is only part of an ornamental resolution

316. In our last example,

S

(*a*)

I*a* V*b* I*a* VI*a* IV*b* I*b* I*a* V*b* I*a*

we have used for the first time four consecutive quavers at (*a*). This device should be seldom employed; we have introduced it here to show its possibility.

317. Counterpoint of the fifth species can also be written in triple time, with the subject in dotted notes. No new rules will be needful for this; but it may be as well to say that groups of four quavers can be more freely and advantageously introduced here than when the subject is in common time. We give two examples, one in a major, and one in a minor key, taking the same subjects as before.

S

I*a* V*b* I*a* IV*a* IV*b* I*a* V*b* I*a*

This example requires no explanation. It will be seen that the cadence is almost identical with that which was employed with the subject in common time.

318. The only point to notice in our last example

(*a*)

S

I*a* VII*b* I*b* II*b* V*b* I*b* VII*b* I*a*

is, that at (*a*) changing notes are used as the second and third quavers. There is no objection to this when (as here) the notes are of the same value as the preceding and following harmony notes. Mark the difference between this passage and that given at (*a*) § 302.

319. We have now completed the study of two-part counterpoint. The student is strongly advised not to proceed to that in three parts until he has thoroughly mastered the five species in two parts. When he has done this, he will find that counterpoint in three and four parts will give him very little trouble in comparison. He can work in the fifth species any of the subjects already given in which the notes are of uniform length.

CHAPTER IX.

THREE-PART COUNTERPOINT.

320. If the student is able to write two-part counterpoint in any of the five species with ease and correctness, he will be prepared to begin the study of counterpoint in three parts. It must be understood that two of the three parts will always be in the first species; if more than one part is in some other species than the first, we have *Combined Counterpoint.* As this presents special features of its own, and is also more difficult, it will be treated later in this volume.

321. The fundamental difference between two-part and three-part counterpoint lies in the fact that while in the former we have never anything but incomplete, or outline chords, in the latter it is always possible (though, as we shall see presently, not always advisable) to have all chords in their complete shape, with root, third, and fifth all present.

322. Any combination of voices is possible in three-part counterpoint; but there are reasons why in practice only a few combinations are used. If, for example, we were to try to write a counterpoint for three voices of the same compass—*e.g.*, three trebles, or three basses—we should find ourselves so cramped that it would be almost impossible to secure good melodies. It is therefore best not to employ even two voices of the same compass. There are only four possible combinations of three different voices, viz:

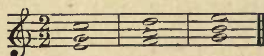
Treble.	Treble.	Treble.	Alto.
Alto.	Alto.	Tenor.	Tenor.
Tenor.	Bass.	Bass.	Bass.

All these combinations are available; but the third (treble, tenor, bass) will frequently be less good than the others, because there is a greater risk of a bad position of the parts.

323. The rule given in § 54 as to the position of the voice parts must be carefully attended to. Except occasionally for a single chord (and, in very rare cases, possibly even for two) there should never be a wider interval between the highest and the middle part than between the middle and the lowest. There is not the same objection to a wide interval between the two lowest parts; but the best position will be often that which allows the three parts to lie at approximately equal distances. This, however, is sometimes impossible, as we shall see presently, if the three parts are soprano, alto, and bass; and it is generally more difficult with three-part harmony than with four.

324. It is desirable that all the three notes of a chord should be present, where this can be managed without sacrifice of melodic interest, which is of paramount importance. But it will frequently be necessary to omit the fifth; sometimes, though more rarely, it is advisable to omit the root, and to retain the third and fifth of the chord. Examples of both cases will be given later in this chapter.

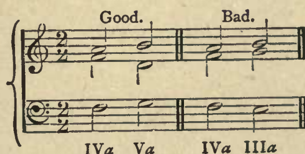
325. Although the fourth is always a discord with the bass (§ 29), it is not considered as a dissonance between two upper parts, provided that each of these parts is consonant with the bass. Two or three fourths may even be used in succession between upper parts in counterpoint of more than two parts, *e.g.*—



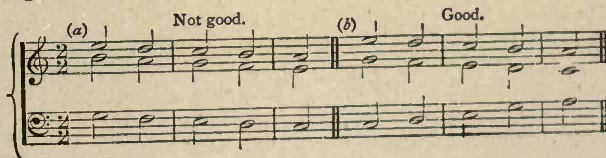
Similarly the augmented fourth, and its inversion, the diminished fifth, though unavailable intervals with the bass, are available between the upper parts.

326. It was said in § 119 that it was best in two-part counterpoint to avoid hidden fifths and octaves altogether. In three parts they are less objectionable, and may always be used if better melodies can be obtained thereby, subject, however, to the restrictions given in §§ 26—28.

327. The false relation of the tritone (§§ 127—129) though carefully to be avoided in two parts, ceases to produce the same unpleasant effect in three or four parts, provided that the root progression is not bad, *e.g.*—



328. More than three consecutive thirds or sixths may be tolerated between any two of three or more parts, if the other part or parts have sufficient variety, and are contrasted with the parts moving in thirds or sixths. Compare the following passages—



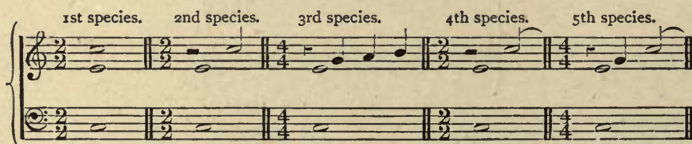
The progression at (*a*) is not good, because there is no independent motion in any of the three voices. That at (*b*) is better; for here the similar motion of the two upper parts in sixths is contrasted by the contrary motion of the bass.

329. The unison, which in the two-part counterpoint is only allowed on the first or last note, may be employed in more than two parts, if the melodic progression is improved thereby; though it should not be used too freely, as it reduces the number of parts of the harmony. It is also allowed occasionally to repeat the same note in a middle part, though it is not good in an extreme part; and it will be well in no case to repeat the same note more than once in three-part counterpoint.

330. It ought to be hardly needful to remind the student that the root-progressions must be just as carefully attended to in three-part as in two-part counterpoint. In case of doubt or difficulty, the table of root-progressions given at the end of Chapter II. will be found of service. Correct harmony is just as important, even in the strictest counterpoint, as a good melodic progression.

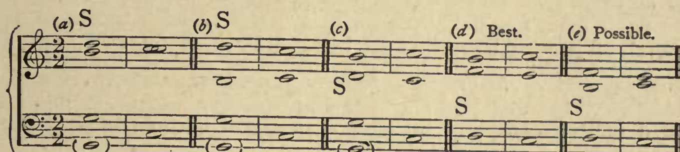
331. As in two-part counterpoint, each exercise must begin with the root position of the tonic chord (I*a*), unless the subject commences on the dominant. It will very often be advisable to omit the fifth in the first chord; sometimes it is best also to omit the third, and to begin with only the octave of the root. (See example to § 340, later in this chapter.) The third, however, had better be retained where practicable.

332. In three-part counterpoint other than of the first species, the part which is not in the first species should (as in two-part counterpoint) begin after a rest of the same value as its first note. We give an example of the commencement of a counterpoint in each of the five species, putting the subject in the bass, and the moving counterpoint in the upper part.



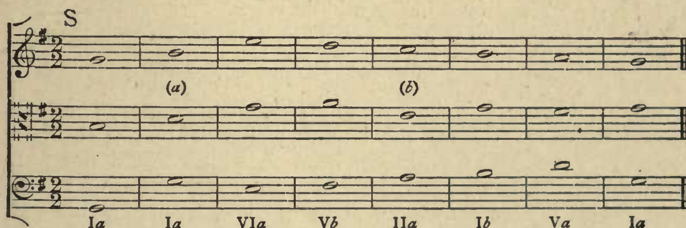
333. The cadence in three-part counterpoint is different for each of the five species; but there is one important general rule to be observed, which affects all the species alike. The penultimate chord should always be complete—that is, the root, third, and fifth should all be present; and, except when the subject is in the bass (or, occasionally, when counterpoint of the fourth species is in the bass), the last chord but one must always be the dominant chord in root-position (V*a*). When the subject is in the bass, and the last note but one (as is generally the case) is the supertonic, the chord must, of course, be VII*b*.

334. The principal forms of cadence in the first species are the following. The subject, which we have indicated by an S, is placed in each of the three voices in turn.



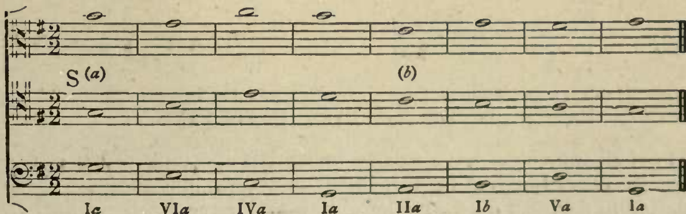
Either the upper or the lower G in the bass of (*a*) (*b*) and (*c*) is possible; the selection will depend upon what has preceded.

335. We now give some examples of three-part counterpoint of the first species. We will first take a subject which we have already treated in two parts, and will place it in turn in the upper, middle, and lower voice, choosing a different combination of voices for each example. We have hitherto, in order to save space, written upon two staves; but we shall now write in score, that the progression of each voice may be more clearly seen. We strongly advise the student to adopt the same plan, as the power of being able to write easily in open score will be of great advantage to him.



336. The only points to note here are that at (*a*) there is not really similar motion in all three parts, because the repetition of a note at an octave's distance (as here in the bass) does not change the harmony; and that at (*b*) we take II*a* rather than VII*b* to avoid the weak repetition of F, G, in the alto.

337. Our next example



has an effect of great strength in the harmony, because all the chords but one are in root position. It is often desirable, as here at (*a*), to break the rule given in § 323, for the first or last chord of an exercise. To take D as the first note of the alto would not be good here, not only because it is better to have the third of the chord present than the fifth, but also because the two fourths in succession in the alto part, , would have been bad (§ 21). For the choice of chord at (*b*) compare the corresponding passage of the last example.

338. For our next counterpoint we choose the combination of treble, tenor, and bass voices, as being rather more difficult than those we have given above.

(*a*) (*b*)

S

Ia Ib VIa Va IIb Ib VIIb Ia

At (*a*) a note is repeated in the middle voice. We could not take E here because of the following chord. The unison with the bass would have been possible, but less good, because it is always best to have three notes in the harmony. At (*b*) the widest interval is between the two upper voices. This is almost necessary here (see § 322); the only note for the tenor which would keep the best position for the parts would have been F, which would not only leave the chord without any third from the bass, but would have been less good from a melodic point of view. When writing an exercise for this combination of voices the rule as to the position of the parts may be occasionally relaxed.

339. We now take a subject in a minor key—

S

(*a*)

Ia Ib VIa IIb VIIb Ib Va Ia

At (*a*) all the voices have moved in similar motion. This is not always objectionable in three-part counterpoint, though undesirable in four. To avoid it here, it would have been needful to

begin with soprano and alto in unison; we have preferred to introduce the third in the first chord. Notice also that in this second chord the root is omitted (§ 324). This is for the sake of getting a better melody in the alto, and avoiding the repetition of the same note. The end of the alto part is rather weak; it might have been improved by taking A instead of the first F♯; we have not done this because the harmony would have lost as much as the melody would have gained.

340. Our next example

S

I*a* V*b* I*a* II*b* IV*b* I*a* V*a* I*a*

needs no remark except that we begin with the root only (§ 331) to avoid the repetition F, E, F, E, in the treble; and that the bass can take either the upper or lower octave from the fourth to the seventh chord; the upper notes are rather better, because it keeps the parts at more equal distances.

341. In our last illustration of the first species

(*a*)

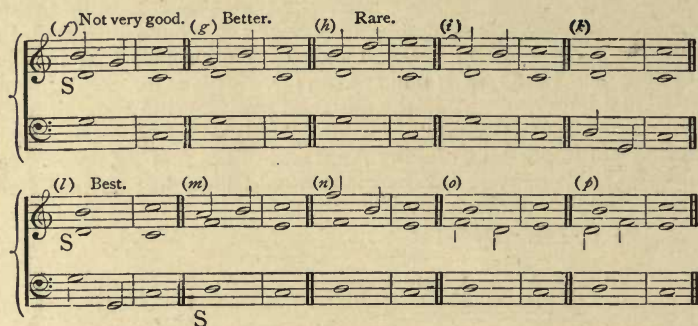
S

I*a* V*a* I*b* IV*b* II*b* I*b* VII*b* I*a*

it is only needful to point out that at (*a*) the root of the tonic chord is omitted, as in the example to § 339, for the sake of getting a better melody in the tenor.

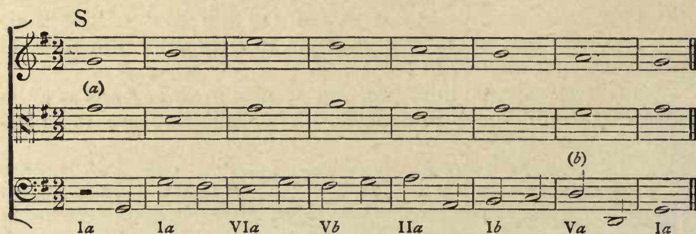
342 The cadence in the second species in three parts is often somewhat troublesome to manage. The following are the principal forms available.

(*a*) S Possible. (*b*) Better. (*c*) (*d*) Possible. (*e*) Better.



The cadence at (*b*) is better than that at (*a*) because the leading note rises instead of falling. That at (*c*) is borrowed from the fourth species, and is occasionally allowed to evade a difficulty. When the subject is in the upper part, and the second species is in the bass, either (*d*) or (*e*) is possible; but the latter is much better, because the chord is complete throughout the bar. To obtain this form of cadence it is sometimes permitted to let the bass in the last bar but one go below its proper compass. (See the examples to §§ 343, 347, below.) When the subject is in the middle, and the second species above, the cadence is almost always difficult. We give four forms. At (*f*) and (*g*) care must be used that the octaves are taken by contrary motion. Here (*g*) is better than (*f*) because of the note interposed between the octaves. The cadence at (*i*), like that at (*c*), is borrowed from the fourth species. The remaining cadences given above require no explanation.

343. We now give examples of this species, choosing the same subjects as before. Six variations of position are now possible; as the subject in any of the three parts may be accompanied by the second species in either of the other two parts. We shall work all the combinations in turn.



At (*a*) we begin without a third or fifth for the sake of getting contrary motion between treble and alto in the next

bar. The melody in the alto is also better than if we had written [musical example]. For the descent of the bass at (*b*) see the last paragraph.

344. Our next counterpoint

S
(*a*)
I*a* VI*a* IV*a* I*a* VII*a* I*b* V*a* I*a*

is intentionally written as a variation of the one given in § 337. The student will see by comparing the alto parts of both how a first species of counterpoint can often be changed into a second. At (*a*) the root of the chord is omitted, and only the third and fifth are present. For the reason why this chord is marked I*b* and not III*a*, consult the Table of Root Progressions in Chapter II.

345. In our next example the subject is in the bass, and the second species in the middle voice.

(*a*) (*b*)
S
I*a* I*b* VI*a* III*b* IV*a* I*b* II*a* VII*b* I*a*

The momentary wide interval between treble and alto at (*a*) is for the sake of a good harmonic progression. Had we taken the lower G in the treble, there would have been similar motion with the alto for three bars, and at the third bar all the voices would have moved by similar motion. The cadence at (*b*) is another position of that shown at (*m*) § 342.

346. The only point to note in the following example

S
(*a*)
I*a* V*b* I*a* IV*a* IV*b* I*a* V*a* I*a*

is that at (*a*) we make the alto rise to G, rather than fall to B♭, because the two major thirds in the same direction (giving an augmented fifth with one intermediate note) would have been very unmelodic. It is better to take the octaves by contrary motion with the bass.

347. Our next counterpoint

S

Ia Vb Ia IIb IVb Ia Va Ia

is a variation of that given in § 340, with which the student will find advantage in comparing it.

348. The last example we shall give of the second species

(*a*)

S

Ia Va Ib VIa IIb Ib VIIb Ia

illustrates what has been already said about the combination of the treble, tenor, and bass voices. It would have been almost impossible here, without sacrificing too much of the melodic interest to keep the treble and tenor near together. In such a case, therefore, the rule may be relaxed. Note at (*a*) the auxiliary notes of the treble left by leap (§ 165) for the sake of a good melody. This device is occasionally (as here) very useful; but it should not be employed too frequently.

349. As in two-part counterpoint, the third species in three parts will be found much easier to work than the second. The cadences are very simple, the principal forms being the following—

(*a*) S (*b*) (*c*)

(d) S (e) (f)

(g) S (h) (i)

With three notes to one the best forms are

(k) S (l) (m)

(n) S (o) (p)

(q) S (r) (s)

The cadences at (*i*) and (*s*) are perhaps slightly less good than the others, because it is best, if practicable, to finish with the tonic in the upper voice.

350. After the full explanations already given, the examples of the third species will require hardly any remarks. We take the same subjects as before.

S

(a)

I*a* VI*a* II*b* V*a* VII*b* I*b* V*a* I*a*

The chord at (*a*) must be considered here as VII*b*, not II*a*. The student will see the reason by referring to § 218.

351. Our next example needs no explanation.

S

I*a* III*b* II*b* I*b* IV*a* I*a* V*a* I*a*

352. The only point to notice in the following counterpoint

(*a*)

S

I*a* I*b* IV*b* V*a* II*b* I*b* VII*b* I*a*

is that at (*a*) the note of the alto can equally well be F or C. In the former case the fifth of the chord is wanting at the beginning of the bar, and in the latter, the root is wanting at the end.

353. Let the student compare the next counterpoint

S

(*a*)

I*a* V*b* I*a* IV*a* IV*b* I*a* V*a* I*a*

with that given in § 346, of which the present is a variation, the same harmony being designedly retained. At (*a*) the fifth of the chord is omitted to avoid the consecutive fifths by contrary motion between alto and bass, and the repetition of the G in the alto.

354. In the next two counterpoints we have used the same combinations of voices as in the corresponding examples of the second species; but instead of writing variations of the preceding

we have made both quite different, so as to illustrate both methods of procedure.

I*a* I*b* VI*a* II*b* VII*b* I*b* V*a* I*a*

Compare this with the counterpoint in § 347. Except the first and the last two chords, the harmony is different throughout. Note also the transposition of the subject to F minor, instead of G minor, to keep the alto in a more convenient compass.

355. In our next example,

I*a* V*a* I*b* IV*b* II*b* I*b* VII*b* I*a*

which the student should compare with that in § 348, the bass is transposed to B minor. This is done to allow the tenor being placed nearer to the treble without going too high. For only one note (and that an unaccented one) is the tenor more than an octave from the treble. It is not always possible with this combination of voices to get so good a position as here; but the student should always try to keep the tenor and treble as near together as he can.

356. The third species with three notes to one is comparatively little employed. After the explanations given of it in §§ 236—242, it will not be needful to have to do more than offer two examples one in a major, and one in a minor key.

I*a* I*b* IV*b* III*b* II*b* I*b* VII*b* I*a*

S

Ia Vb Ia IVa VIIb Ib Va Ia

Let the student compare the first of these examples with that in § 240, of which it is a variation, and notice the reason of the difference in the fourth bar. The middle part of the second example is necessarily somewhat monotonous, because the choice of voices has left so little room for the alto to move in. The example is given to illustrate working in a cramped position.

357. The principal forms of cadence for the fourth species are the following—

(a) S (b) S (c) S

(d) S (e) S (f) S (g) S

358. The examples now to be given require very little explanation.

S

Ia Va Ib VIa IIb Ib VIIb Ia

This counterpoint is the same as that in § 268, with the addition of a middle voice.

359. In our next example the subject is transposed to E, to enable the tenor at the cadence to approach the treble without lying very high.

S

(*a*)

I*a* V*b* I*a* IV*a* IV*b* I*a* V*a* I*a*

Let the student notice why the syncopation is broken at (*a*).

360. The following counterpoint illustrates some of the difficulties of this species.

S

(*a*) (*b*)

I*a* V*b* VI*a* VI*b* VII*b* I*a* V*b* I*a*

Observe that at (*a*) the suspended leading note in the bass resolves downwards. This would not have been allowable had the subject been in the treble, because of the resulting hidden fifths, which are not forbidden with a middle voice. The progression of the bass at (*b*) is awkward; the leap of an octave being quitted by similar motion. But no other leap is possible here; for the third of this chord is the only note which can be taken in the bass. Neither will it improve matters to take II. or IV. for the chord, instead of VII*b*, as the student will soon see, if he tries for himself.

361. The following counterpoint

S

I*a* VII*b* I*b* II*b* V*a* I*b* VII*b* I*a*

is the same as that in § 275, transposed, and with the addition of an upper voice. To keep the part which was in the fourth species unchanged, and to avoid breaking the syncopation, we have taken in the third and fifth bars of the treble a seventh with one intermediate note (§ 21). Such a procedure is seldom advisable; but

it may be occasionally excused if nothing better is possible. Here our object is to retain the fourth species unaltered; the only other notes possible would be the upper D, making an augmented fourth from A♭, or G, which would have had to be repeated in the next bar.

362. In the above example an upper voice was added to a counterpoint previously worked. In the one now to be given

we have taken the two-part counterpoint in § 275, and added a bass below it. The student will see one alteration in the upper part in the fifth and sixth bars, which, though breaking the syncopation, improves the harmonic progression. Had the counter point of § 275 been retained exactly the only possible root-progression for the last four chords would have been V*a*, I*a*, V*a*, I*a*, which would have been very monotonous. At (*a*) is seen the not very common progression II*b* to I*a*, which, though always bad in a major key, is possible in a minor.

363. In our last example of this species

we have added a middle part to the counterpoint given in § 277. There are only two points to note here. At (*a*) we commence, apparently, with the first inversion of the tonic chord. There is no objection to this when, as here, the root of the chord is added in the bass immediately, if we thus obtain a better melodic progression. We could not have begun with the fifth of the chord instead of the third in the alto, because this note would have been a dissonance below the root, which would not have been excused by the later addition of the octave of the root below. Compare (*b*) of the present example with (*c*) of § 277, and notice that the fifth of the chord, allowable in the bass of the former counterpoint, is un-

available here because of the presence of the root above it in the alto. It is therefore needful to modify the close of the exercise.

364. The best forms of cadence in the fifth species are generally variations of those already given for the fourth.

Compare each of the cadences (*a*) to (*g*) with the corresponding ones in § 357. It is sometimes impossible to get a syncopation in the penultimate bar when the counterpoint is in the bass (see § 309). In this case, as in two-part counterpoint, the third species, or an ornamentation of the same, should be employed, as at (*h*) (*i*) above; and it must always be remembered that in a cadence in three parts the dominant chord must be V*a*, and not V*b*

365. The following examples will sufficiently illustrate this species—

I*a* V*a* {III*a* / I*b*} VI*a* II*b* I*b* VII*b* I*a*

This is a variation of the counterpoint in § 358, with which it should be compared. The third chord can be equally well regarded as III*a* or I*b*.

366. We next give a variation of the example in § 359. This will require no explanation.

S

Ia Vb Ia IIb IVb Ia Va Ia

367. In our next counterpoint we add an upper part to the example in § 314.

S

(a) (b)

Ia Vb Ia VIa IIa VIIb Ia Va Ia

At (*a*) we have, as before, implied two chords in the bar. This might have been avoided by writing the fifth bar thus,

VIIb

but this would have been less good, because of the leap of the leading note in the next bar, and also because the two minims in a bar are not generally advisable in the fifth species. Notice also the altered cadence, in which a bar of the third species is taken to obtain a stronger harmonic progression.

368. Our next example

S

Ia VIIb Ib IIb Va Ib VIIb Ia

is varied from that in § 361, with which the student should compare it. As we are no longer obliged to have a syncopation in every bar, we can avoid the awkward progression of the treble in the previous counterpoint.

369. The counterpoint next to be given

S

I*a* V*b* I*a* VII*b* I*b* I*a* V*a* I*a*

illustrates what was said in § 328 as to the possibility of using more than three consecutive thirds and sixths in three-part counterpoint. Here there are five consecutive thirds between tenor and bass; but the effect is not bad, because of the entirely independent motion of the upper part. The thirds are also much less noticeable than they would have been between the extreme parts.

370. Our last example

S

(*a*)

I*a* V*b* I*a* IV*b* I*b* I*a* V*b* I*a*

should be compared with that in § 363, of which it is a free variation. Note that at (*a*), after using a suspension of the leading note by the tonic in the bass, we have introduced the root of the chord at the end of the bar. This is always advisable in this form of cadence in the fifth species.

371. Counterpoint of three notes to one is so seldom employed in the fourth and fifth species, that, as we have already treated it in two parts, it is needless to give examples in three parts. If the student understands the management of these species in common time, he will find no difficulty in working them in triple time also if he desires to do so.

372. It will be noticed that in many of the examples in this chapter we have varied counterpoints already given, instead of writing entirely new ones. This has been done intentionally as a model for the student. It would sometimes have been easier to write a fresh one; but the variation of counterpoints previously

worked will be found a most useful exercise, which we therefore strongly recommend. The student should also observe the various transpositions of the subject in the different examples. The consideration which has in every case guided the selection of key has been the keeping of all the voices in the best part of their compass. This is a point which should never be overlooked.

373. We conclude this chapter by giving the student a few more subjects to work, that he may not get tired of always writing on a very few subjects. He will, however, do well always to treat one subject in many different ways before proceeding to work on another one.

SUBJECTS.

(I.)

(II.)

(III.)

(IV.)

(V.)

(VI.)

(VII.)

(VIII.)

CHAPTER X.

FOUR-PART COUNTERPOINT.

374. The general principles by which the student must be guided in writing four-part counterpoint are in all cases those with which he is already familiar from the study of that in three parts. The addition of a fourth voice adds much to the completeness of his harmony, but very little, if anything, to the difficulty of his task. After the full explanations given in previous chapters, very few remarks will be necessary before we proceed to give illustrative examples.

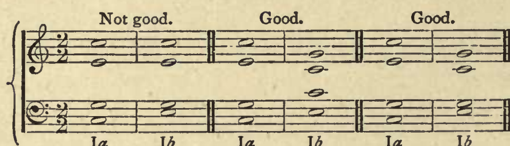
375. Before attempting to work any exercises in four parts, it will be well for the student to refresh his memory as to the general laws of melodic and harmonic progression given in Chapters II. and III. The most important of these laws, especially those relating to chord progressions, to well defined tonality, and to the position of the chords, must be just as strictly attended to as when writing in three, or even in two parts; but in some subordinate points greater freedom will now be allowed, in accordance with the general principle that as the number of the parts increases the stringency of the rules, in less important matters, relaxes. We now proceed to show in what details more liberty than heretofore is permitted.

376. While the crossing of the parts is still strictly forbidden in four-part writing, the occasional overlapping of two voices (§ 31), may be employed, if by this means either a better melodic progression of a single voice, or a better position of the chord can be secured. This permission should not be taken advantage of too freely, but only when other means of obtaining a good progression or position have failed.

377. As in three-part counterpoint, so in the present kind, the unison may be sometimes used in the course of an exercise. In a middle voice the repetition of the same note is allowed more freely than with three parts; but the same note should never under any circumstances be sounded more than three times consecutively in the same voice, and it is much better not to repeat it more than once. The recommendation given in harmony, as to the advisability of retaining the same note in the same voice when it occurs in two consecutive chords (*Harmony*, § 113), does not apply to counterpoint, because of the greater importance of giving each voice separate melodic interest.

378. The repetition of the same note is much more objectionable in an extreme than in a middle voice. It may occasionally be used in the treble, though it will very seldom be necessary even then; but in no case should there be in the treble more than one repetition of a note. In the bass it should be avoided altogether; because a stationary bass always makes the harmony sound weak.

379. In consequence of the importance of giving separate melodic interest, as far as possible, to each voice, it will generally be found best, when the same chord is repeated in a different position, to make all the parts, or at least three of them, move to a new note of the chord; *e.g.*—



380. In four-part counterpoint it is best to use the same combination of voices (treble, alto, tenor, and bass) to which the student is accustomed in harmony, because this gives the best positions for the chords. With two or more voices of the same kind the harmony will very likely become cramped.

381. Excepting in the second species, of which we shall speak presently, the cadences of all the species in four parts are the same as those in three parts, with the addition of another voice. The different forms will be so clearly understood from the examples that it is needless to give a separate table of cadences for each species, as we did in three-part counterpoint.

382. At first sight, the exercises now to be worked in the first species would appear to be almost identical with those in Chapter III. There is, however, one great distinction between them. In harmonizing a melody in the strict style, the student had to consider the correctness of the harmony and of the root-progressions as the matters of chief importance. Now he must attach quite as much weight to the separate melodic interest of each part. It is this, as already said, that constitutes the real difference between harmony and counterpoint. The consideration of the melodic flow of the voices will also often render it advisable to omit one of the notes of a chord, where its introduction would have involved the repetition of the same note.

383. We now give some examples of four-part counterpoint, taking, for the sake of comparison, subjects which we have already treated in two and three parts. As twelve different combinations are possible in every species except the first—the subject being available in each of the four parts, and the counterpoint of other

than the first species in each of the other three parts—it would render this book unnecessarily bulky to work each example in all possible ways. Four counterpoints of each species will be quite sufficient to enable the student to understand how to work; and we shall use the different combinations in turn.

384. In the following examples we give counterpoint of the first species—

S
(a)
(b)
I*a* V*a* VI*a* IV*a* II*a* I*b* V*a* I*a*

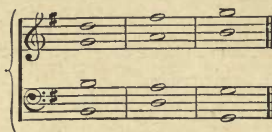
Note that at (*a*) the octaves by contrary motion between treble and bass, being from tonic to dominant, are not objectionable, though they would be so between other degrees of the scale.* We have introduced them here in preference to making the bass move to F and return to G for the sake of a stronger harmonic progression. Besides, no other choice of chords would have given so good melodies to all the parts. At (*b*) the fifth of the chord is omitted to avoid the repetition of the note G in either the alto or tenor. In the whole example there is only one repetition of a note.

385. We now put the subject in the tenor—

(b)
(a)
S
I*a* I*b* VI*b* II*b* VII*b* I*b* V*a* I*a*

* It may be well, however, to caution students that it might be advisable not to introduce this perfectly sound progression in an examination paper, as some examiners are extremely strict in prohibiting it.

At (*a*) the progression of all the parts by similar motion is allowed, because it is from one to another position of the same chord. At (*b*) the treble and alto parts overlap, because we get a better position for the final chords than if we had ended thus—



386. The two examples now to be given in a minor key require no explanation.

S

Ia VII*b* I*b* II*b* V*a* I*b* VII*b* I*a*

S

I*a* V*b* I*a* VII*b* I*b* I*a* V*a* I*a*

387. The cadences in the second species in four parts differ somewhat from those in three parts, because of the frequent opportunity afforded of the introduction of the seventh of the dominant as a passing note. The following are the principal forms of cadence—

(a) S (b) (c) (d) S

(e) S (f) (g) S (h) (i) S

(j) (k) (l) Rare. (m) (n) S

388. The following examples will illustrate the treatment of this species. The most difficult form will generally be found to be that in which the subject and the second species are the two middle voices.

S

Ia Vb VIa IVa IVb Ia Va Ib

S

Ia Ib IIIb VIa VIIb Ib Va Ia

S

Ia Vb Ia IVa Ib Ia Va Ia

S

Ia VIIb Ib IIb Va Ib VIIb Ia

Let the student examine these examples carefully, and try to find out the reasons why certain progressions are taken in preference to others. In every case similar instances have been noted in earlier examples.

389. The following specimens of counterpoint with four notes to one will require no explanation.

S

Ia Ib IIIb VIa VIIb Ib Va Ia

S

Ia Va IIIa VIa IIb Ib VIIb Ia

S

Ia Vb Ia IIb Ia Ib Va Ia

S

Ia IIb Ib VIIb Ia Ib Va Ia

390. For the sake of completeness we give two examples of the less frequently used third species in triple time.

S

Ia Ib VIa IIb VIIb Ib Va Ia

S

Ia IIb Ib VIIb Ib Ia Va Ia

391. As with two or three parts, so with four, the fourth species of counterpoint will generally present more difficulty than any of the others to the student. We have therefore chosen some rather troublesome combinations to illustrate the method of working.

S

Ia Vb Ia IVb IIa Ib Va Ia

S

Ia Vb VIa IVa IIa VIb Vb Ia

S

Ia Va Ia IVa Ib Ia Va Ia

S

I*a* VII*b* I*b* IV*a* V*a* I*b* VII*b* I*a*

392. A few examples of the fifth species in four parts will conclude this chapter. If the student has thoroughly understood the previous illustrations, he can easily analyze those now given without any explanatory notes.

S

I*a* V*b* VI*a* IV*a* IV*b* I*a* V*b* I*a*

S

I*a* I*b* III*b* II*b* VII*b* I*b* V*a* I*a*

S

I*a* V*a* I*b* IV*b* I*a* I*b* V*a* I*a*

S

Ia VII*b* I*b* II*b* V*a* I*b* VII*b* I*a*

The fourth and fifth species are so little used in triple time, that it is needless to give examples of them.

393. The student should now work exercises on the various subjects given at the end of the last chapter. As soon as he has acquired facility in four-part counterpoint as treated in this chapter, he will be prepared for the more difficult work of combined counterpoint next to be studied.

CHAPTER XI.

Combined Counterpoint.

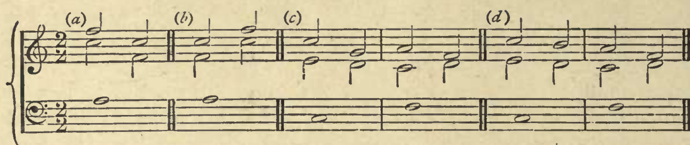
394. In all the examples of counterpoint which the student has as yet had to work all the parts except one have invariably been of the first species. If more than one of the parts be in some other species than the first, we have what is called *Combined Counterpoint.*

395. There are two kinds of combined counterpoint. We may have two, three, or even more parts all in the same species other than the first—the second, third, &c.; or any combinations of the different species may be made; for example, a four-part counterpoint might be written in which one part was in the second species, another in the fourth, and a third in the fifth; or there might be one part in the third species, and two in the fifth, &c. In fact, the possible combinations of the species even in four parts are practically almost exhaustless.

396. Both these kinds of counterpoint are governed by the same general principles, and present the same sort of difficulties to the student; but some of the combinations are often easier to work than others. So much, however, depends on the given subject that it is impossible to lay down any rule as to which varieties are likely to prove the less troublesome. In the examples we shall presently give, some of the combinations which were very difficult with one of the subjects we had chosen, and in one particular position turned out to be comparatively easy with another subject and a different disposition of the parts.

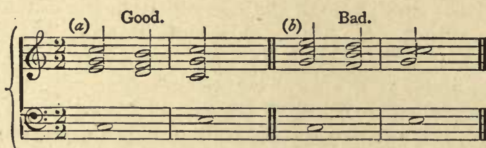
397. The special difficulty of combined counterpoint, as compared with the simpler varieties which the student has at present worked, arises from the unequal length of the notes in the different voices. If, for example, we are working counterpoint of the second species in two voices both of which are above the subject in the bass, it is clear that with the unaccented notes of the two upper parts there will be no note of the subject sounded. The rule, which must be most carefully attended to, and from which the student's chief troubles will rise is this—*When in combined counterpoint any of the lower parts are stationary, the lowest moving part, whichever it may be, is to be considered as the bass of the harmony for the time being, and no combination is allowed above that part which would not be allowed above the bass.*

398. An example will make this clear—



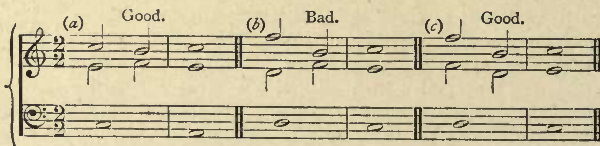
At (*a*) a fourth is sounded between the two upper parts; but the bass being sounded at the same time makes the harmony correct. The hidden fifths between the two moving parts at the second half of the bar are justified by the fact that the chord merely changes its position. But at (*b*) the upper moving part sounds the fourth above the lower, and although both notes are notes of the chord, the progression is bad, because for the time being the middle voice is the bass, above which a fourth is forbidden. At (*c*) the note D in both chords is a passing note; in the first bar the G above it is wrong, though a harmony note; and in the second bar the F (also a harmony note) is right because it is consonant to D.

399. The example at (*d*) illustrates a somewhat different point. Here the notes B and D at the second minim are both passing notes, but they are quite correct because they are consonant with one another. Except against a note of the subject, passing notes may be employed in any number of parts at the same time provided they make correct harmony among themselves, *e.g.*—



At (*a*) the moving passing notes make a chord of the sixth; but at (*b*) they make a second inversion.

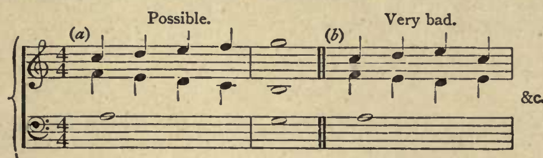
400. The only exception to the rule above given is that it is permitted for two moving parts to sound a discord against one another provided such discord is taken and quitted in both parts by conjunct and contrary motion, *e.g.*—



At (*a*) the discord $\frac{\text{B}}{\text{F}}$ is taken and left by step. At (*b*) though left

by step, it is taken by leap; the passage is therefore faulty, and should be corrected as at (*c*). This permission should not in any case be used too freely.

401. An extension of the above principle which may occasionally be found useful to extricate the student from a difficulty is, that after taking a dissonance in two parts by step in contrary motion, it is possible to continue by step of both parts, always in contrary motion till another harmony note is reached, but not under any other conditions, *e.g.*—



402. As every additional moving part increases the difficulty of the task, the student will do well to commence with three-part counterpoint, taking first both the moving parts in the same species, and afterwards combining the various species. In the specimens we give him as models we take the same subjects with which he is already familiar, and shall give one counterpoint on a major subject, and one on a minor of all possible varieties. But as the student will by this time be quite able to see the root. progressions for himself, we shall in future discontinue marking them. Few explanatory notes will be needful.

403. Two parts in the second species are mostly tolerably easy to combine, though it is sometimes rather troublesome to obtain a satisfactory cadence.

The only point to notice here is that at (*a*) of the second example the fifth of the chord is taken in the bass. This may be allowed here, as the root is not actually present above it, and besides the preceding G♯ distinctly gives the impression that the harmony is a first and not a second inversion. Any other note of the chord would have been dissonant with the passing note in the upper part.

404. When two parts are in the third species it is best to introduce them in succession—one on the second beat and the other on the fourth—rather than together. The first note of each part must of course be a harmony note.

In the three bars marked (*a*) in the first of these counterpoints are given illustrations of the way in which changing notes in one voice can be used against either harmony notes or passing notes in another voice. The use of this device, which will often save the striking of a dissonance between the moving parts, renders this one of the easiest varieties of combined species. The student will see further examples of this procedure in the second counterpoint.

405. We have already seen (§ 268) that the fourth species, even in its simplest forms, is the most difficult to work. Any combination in which one of the parts is in this species will always be found more or less troublesome; and if two parts are both in the fourth species, we get one of the hardest varieties of all. For this reason it is allowed to break the syncopation more frequently than hitherto, but care must be taken not to break it in both voices at the same time.

406. At (*a*) is a double suspension. That of the fifth by the sixth is, as we know (§ 255), less good than others, but it is here the only one possible, as the student will soon find out if he tries for himself; and it would be unadvisable to break the syncopation of one of the parts in the very first bar. At (*b*) in the second example the note on which the suspension resolves is sounded above it. This is possible here because both parts move by step (§ 277). Notice that at (*c*) the root of the chord is placed below the fifth, so as not to imply a second inversion (§ 181).

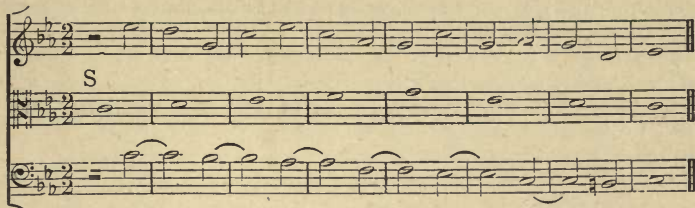
407. When two parts are in the fifth species, variety should be sought by taking longer notes in one of the parts against shorter notes in the other, as in the examples we shall give. It will also be well, as in the third species, to let one of the voices enter on the second and the other on the fourth beat.

At (*a*) in the first example a dissonance is sounded at the fourth crotchet; but it is allowed here because both the voices move by step. At (*b*) is seen a dotted crotchet followed by a quaver. This would not be good were there only one part in the fifth species; but it is often useful in combined counterpoint if (as here) another voice moves at the commencement of the second crotchet.

408. We shall now show the combinations of two different species in three-part counterpoint. We first take the second and third species together, changing their relative positions in the two examples we give.

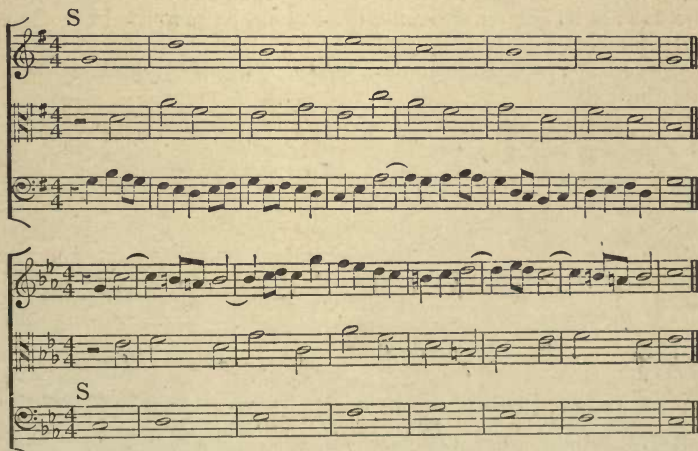
When the second species is combined with any of the others it is generally difficult, and often impossible, to make that species move much in conjunct motion. The student may be satisfied if he succeeds in avoiding unmelodic progressions, and does not sound dissonances between the two moving parts unless they are taken by step in both. If one of the parts be, as here, in the third species, changing notes will often be found extremely useful for saving dissonances, being taken either against a harmony note, as at (*a*), or against an auxiliary note, as at (*b*), of our second example.

409. We next combine the second and fourth species.



This is mostly a difficult combination, especially when, as in our second example, the subject is in the middle and the fourth species in the bass. In several of our illustrations troublesome combinations have been intentionally selected as patterns for the student, who must learn to overcome, and not to shirk the difficulties. He will be amply repaid for his trouble by the freedom he will thus have acquired when he comes to work at free counterpoint. Note that at (*a*) in the first example we have not III*b*, but a suspension of the fifth of the dominant by the sixth. The only other point to notice in the above examples is that at (*b*) (*c*) in the first example passing notes are quitted by leap of a third (§ 165) for the sake of getting a better melody in the upper voice.

410. The combination of the second and fifth species is, owing to the greater flexibility of the latter, generally far easier than that of the second and fourth.



When the fifth species is in the bass, as in our first example, it is generally advisable to use fewer syncopations than when it is in an upper voice. These examples require no explanation.

411. The following specimens of the combination of the third and fourth species

S

(a)

S

have only one point requiring notice. At (*a*) in the first example the leap of an octave is followed in the same direction. This is unavoidable here unless we break the suspension, as the student can easily find out for himself. Greater freedom is allowed in less important details when working combined counterpoint, because of its greater difficulty, than would be permitted in simple counterpoint.

412. The third and fifth species mostly combine with tolerable ease.

(a)

S

(b)

S

(c)

At (*a*) of the first example, and at (*b*) (*c*) of the second, it will be seen that the third species has only the arpeggio of a chord. This is seldom good when the third species is used alone; but it may be more freely allowed when it is combined with other species.

413. The only remaining combination of three parts is that of the fourth and fifth species.

S

(*a*)

S

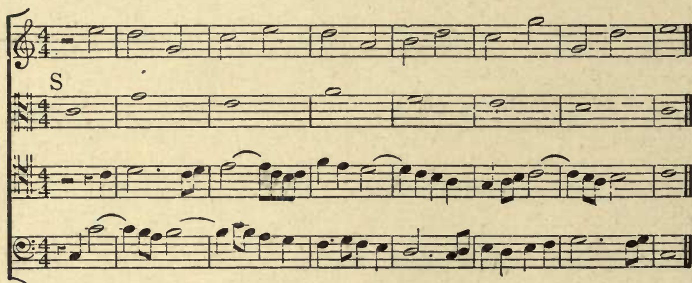
When these two species are combined it is advisable not to introduce much syncopation in the fifth species; because both the counterpoints will then be stationary at the beginning of the bar. At (*a*) of the first example a suspension is apparently prepared by a crotchet. This is always *possible* in the fifth species, though seldom advisable; but it must be noticed here that the G of the bass has been already sounded before the B, and that the mental impression of the bar is that the chord is in root position. We might have commenced thus [music example], but it is better to introduce the third of the chord, when possible.

414. Combined counterpoint in four parts will obviously be more difficult than in three, as the addition of a new voice largely increases the facilities for going wrong. Some combinations, indeed, can only be mastered by the exercise of great patience and perseverance on the part of the student. The command of flowing part-writing to be obtained by this kind of practice is so valuable that its careful study can hardly be too strongly recommended to those who wish to compose.

415. The possible combinations of four-part counterpoint of the kind now under notice may literally be counted by hundreds.

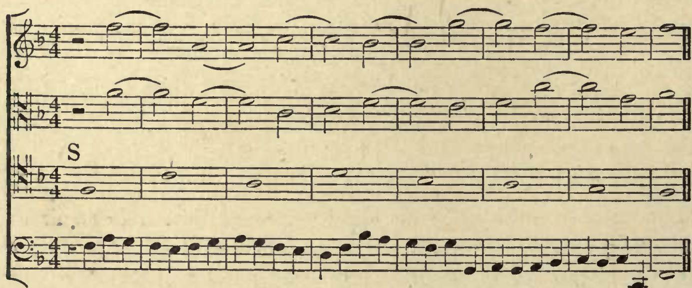
The subject, which may be in any one voice may be accompanied either by three parts all of the same species, or of two voices in one species and one in another, or of each voice in a different species. A few examples will serve as models for the student. We have not taken any in which one of the parts is in the first species, as it will be more useful to the learner to see the more difficult combinations exemplified.

416. We first take our major subject in the alto, putting a second species above it and two fifth species below it.



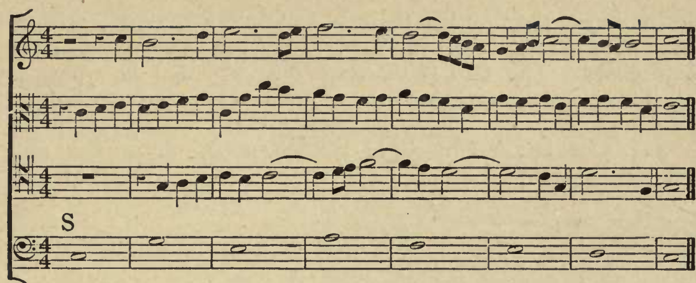
This needs no explanation.

417. Our next combination is chosen as being one of the most difficult possible.



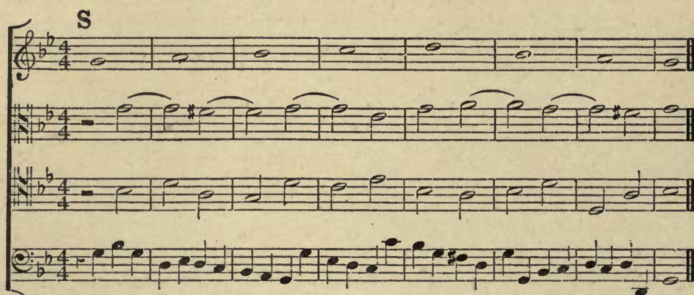
Here the subject is in the tenor with two parts of the fourth species above it, and one of the third species below it. The wide interval between the alto and tenor at the sixth bar is not very good, but (as has been more than once remarked) in difficult combinations of this kind more freedom is allowed. It has been necessary to break the syncopation twice in the alto.

418. In the following example



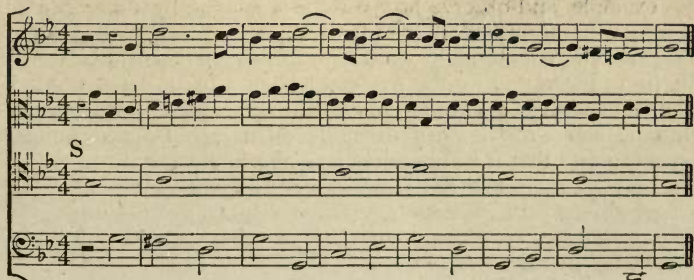
the subject is in the bass, the treble and tenor are of the fifth species, and the alto of the third. The entry of the tenor is delayed till the second bar, so as to introduce all the moving parts in succession. It might also have entered at the same time as one of the other voices. (See the example in § 421 below.)

419. We now take our minor subject in the treble, placing below it the fourth, second, and third species.



In the fifth bar there are two chords, I*b* and V*b*. This is allowed in combined species, but it should only be permitted, as here, to extricate the student from a difficulty. Its frequent employment would be unadvisable.

420. We next take the same subject in the tenor, accompanying it with the fifth, third, and second species.



Notice that at the fifth bar there is no implied second inversion, though the fifth is below the root, because the next bar has the same chord. The fifth is therefore only sounded in arpeggio, which is always allowed when the root is not sounded above it at the same time.

421. Our last example gives three parts, all of the fifth species.

S

This is one of the most useful, and by no means one of the most difficult combinations. In treating of the combination of two parts of the fifth species (§ 407), we spoke of the desirability of varying the lengths of notes in the different voices. When, as here, there are three parts, two must necessarily resemble one another to a considerable extent. Compare the alto and tenor of this example, and observe how variety is sought by difference of melody when the rhythms are identical.

422. The counterpoint dealt with in this chapter will be found the best preparation for the free counterpoint to be later studied. The student should work at combined counterpoint perseveringly until he can write it with tolerable fluency, but he must not expect to find that it will ever become absolutely easy.

CHAPTER XII.

COUNTERPOINT IN FIVE, SIX, SEVEN, AND EIGHT PARTS.

423. Although it may fairly be said that four-part writing is the basis of musical composition, it not infrequently happens that a larger number of parts is desirable. It will therefore be most advantageous to the student to practise counterpoint up to eight real parts, not only for its own sake, but because of the increased facility which he will thus acquire in the simpler task of writing in four parts. Beyond eight parts it will not be necessary for him to go.

424. It will be evident that the addition of each fresh voice increases the difficulty of the student's task. For this reason greater liberty is allowed in many respects when writing for a large number of parts than when writing for only three or four. At the same time, the student should be warned not to abuse his liberty. The more strictly he accustoms himself to write, the more successful he will be in the later treatment of free counterpoint.

425. The points in which the strictness of the rules already given may be relaxed will be best shown in the examples we shall presently give; but a few general principles may be here laid down, which will apply to all counterpoint in more than four parts. Naturally greater liberty will be allowed in seven or eight parts than in five; in the latter, in fact, the rules should be nearly as strictly observed as in four. As five-part counterpoint is more often required than six, seven, or eight part, we shall treat of it separately.

426. In a large number of parts it is often impossible to obtain the same amount of melodic interest in each separate voice as with fewer parts; but when there are not more than five, a little ingenuity on the part of the student will generally enable him to avoid the too frequent repetition of the same note. The rules we have given for four parts (§§ 377, 378) should be also observed with five. On the other hand, overlapping of the parts may be more freely used. Crossing of the parts should still be avoided as a rule; but when the subject is in a middle voice, it is sometimes expedient to cross the parts for the last note only of the counterpoint. (See examples below, §§ 428, 430, 432.) In working *combined* counterpoint of five parts crossing may be employed more freely. (See example § 434.) The leading note may also occasionally fall to the fifth of the tonic chord, instead of rising to the root; but *this should never be done when the leading*

note is in the highest part, and the tonic chord is in the root position. The progressions from unison to octave, and from octave to unison, as also consecutive octaves by contrary motion, are allowed in five parts; but they produce the best effect when the voices leap a fourth or a fifth. Hidden fifths and octaves may be taken without hesitation, even when both parts move by leap; but it is better to avoid them, as far as possible, between the extreme parts. The above are the principal relaxations of the rules permitted in five-part counterpoint; other details will be noted as they occur in the examples given below.

427. It matters little which is the additional voice employed for the fifth part. In our examples we will therefore take them all. A second bass is probably the least often used, because of the risk, with two low voices, of getting a bad position of the chords. It will, however, be well to practise this combination also, for the sake of learning to avoid this pitfall. We have given one specimen below (§ 432) with two bass parts.

428. We shall now give two examples of each species in five parts, taking our major subject for one, and our minor subject for the other, and putting our subjects in different positions.

S

S

(a) (b)

These counterpoints are both altered from those in four parts given in §§ 384, 386, with which the student should compare them. Notice in the second example at (*a*) the fall of the leading note spoken of above; and at (*b*) the crossing of the tenor above the subject (§ 426), to obtain a good melody for the cadence.

429. Our next counterpoints show the second species.

The alto parts of the first of these examples illustrate what was said above as to the difficulty with a large number of parts of getting melodic interest in every voice. If one part is obliged to be somewhat monotonous, it should always be a middle, rather than an outside part. At (*a*) of the second example is seen a doubled leading note. This is justified here by its being taken in an arpeggio.

430. The examples we now give of the third species will require no explanation.

S

S

The first of these examples is made from the first counterpoint in § 389, with which it should be compared.

431. The following examples of the fourth species

S

S

are made from the second and fourth counterpoints of § 391, and after what has been already said require no further explanation.

432. Similarly, our examples of the fifth species are adapted from those in § 392.

S

S

It will repay the student for his trouble to note in all these examples the alterations necessitated by the addition of the fifth voice, and to try to find out the reason of the changes made.

433. We conclude this part of the subject by giving two specimens of combined counterpoint in five parts—

S

(a)

It need scarcely be said that such a combination as the above, containing counterpoint of the third, first, second, and fifth species below the subject, is far more difficult to work than the simple counterpoints already shown. For this reason, greater freedom is permitted. At (*a*) the second treble and alto parts cross, and at the second and third crotchets is seen the progression, hitherto forbidden, from the second into the unison. The second is, of course, a passing note; and the progression is allowed occasionally in more than four parts, especially in combined counterpoint. We shall meet with it from time to time later in this chapter, and the student is advised to use it sparingly. It is introduced here as a less evil than [musical example] which would involve striking the dissonant G against the F of the tenor.

434. Our last example of five-part counterpoint shows the combination of four parts, all of the fifth species, above the subject. As the fifth species is by far the most frequently employed in actual composition, the working of combined counterpoint in which all the parts are in this species will be found of great practical utility.

In this example the first and second tenor parts cross very freely. This might easily have been avoided by interchanging the two voices from the fourth to the seventh bar; but as this would have involved holding the A in the second tenor for nearly two bars, the crossing of the parts is decidedly preferable for the sake of giving more melodic interest to the voices.

435. At (*a*) of the above example is a point requiring a little explanation. The B in the second tenor is resolved upwards, instead of, as usual, downwards. In harmony any suspension may resolve upwards, as well as downwards (*Harmony*, § 504), but in strict counterpoint, as we have seen (§ 255), the only upward suspension usually allowed is that of the tonic by the leading note. This suspension is seen at (*a*) in the first tenor, and the deviation from rule here is justified by the fact that here is a double suspension, and also by the melodic progression of the alto and the two tenors in chords of the sixth.

436. In counterpoint of six, seven, and eight parts, even more liberty is allowed than in five. Not only are consecutive octaves allowed by contrary motion, but also consecutive fifths, *provided*

that the roots of the two chords move a fourth. But consecutive fifths and octaves by *similar* motion are as strictly forbidden even in eight parts as in two. The crossing of parts may be used freely, especially with seven or eight parts; in fact, it is often impossible otherwise to avoid forbidden consecutives. The interval of a seventh with one intermediate note is allowed in a melody. Any note except the leading note may be doubled; in old authorities it is not uncommon even to find the leading note doubled in counterpoint of many parts; but the student will do well to avoid this, excepting in an arpeggio, as in our second example in § 429. In combined counterpoint, where more than one part is of the fifth species, a bar of the first species may be occasionally introduced. (See the fourth bar of the first tenor in § 434.) The repetition of the same note is also allowed to a greater extent than with fewer parts, though, even with eight parts, it will seldom be necessary to use the same note more than thrice consecutively. In any other species than the first no repetitions whatever are allowed, or indeed required. If the parts are mostly in the first species, it is often difficult to obtain much melodic interest in all; but the extreme parts should in any case be provided with good melodies, and in the bass, at any rate, there should be no repetition of the same note. One more point remains to be mentioned. In writing in seven or eight parts, it will often be necessary that the extreme voices should lie mostly in the outer part of their compass, in order to leave sufficient room for the numerous middle parts. All these points will be illustrated in the examples we shall presently give.

437. The best way of beginning to work counterpoint in six, seven, or eight parts, is for the student, as soon as he has settled in which part he will place his subject, to decide upon his chord progressions. Having done this, he should next write his bass, unless this happens to be the subject. If the bass is to be in any other than the first species, it had better be only *sketched* in the first instance by indicating the harmony notes, leaving the details to be filled up later. This will be especially advisable if he is writing combined counterpoint. The advice may also not be superfluous, that if he finds he has got into a hopeless muddle (which is very likely to occur with his early attempts in seven and eight parts), it will generally save time, not to try to patch up a bad counterpoint, but to make an altogether fresh start. In eight-part counterpoint it will often take quite as long to correct a pair of consecutive fifths or octaves that have accidentally slipped in, as it will to write a fresh exercise. We speak from painful experience.

438. It would occupy too much space to give a complete series of examples of all the species of counterpoint in six, seven, and eight parts; and it would also be superfluous, if the student has mastered counterpoint in five parts. The examples which

follow will be quite sufficient to illustrate the method of working, and to show all that is necessary. We first take the first species in six parts, placing the subject in one of the middle voices.

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It is well to have as many different notes as possible sounded at one time; but it is very often necessary, or at least very advisable, to introduce the unison with two adjacent voices. In the above example four out of the eight chords contain six notes. Observe also that there is only one crossing of the parts—between the first and second tenors in the third bar.

439. We now give the same subject with seven parts in the first species.

S

This example illustrates the difficulty of getting independent melodic interest with so many voices. Let it be noticed that the most important melodies are given to the first treble and the bass, in neither of which is any note repeated. As a matter of fact, these two parts were written first, and the others filled in afterwards. Here again, as in the last example, the only parts that cross are the two tenors (in bars 7 and 8). Notice also in the sixth and seventh bars the progression from the octave to the unison (§ 426) between the second alto and the second tenor.

440. Our last example of the first species will be in eight parts.

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After what has been said above, this counterpoint will require no explanation.

441. We now take our minor subject for a six-part counterpoint of the second species.

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We have placed both the subject and the second species in middle parts. The only point that calls for notice is that, excepting on the unaccented part of the sixth bar, there is no crossing of the parts here. Though it is sometimes absolutely necessary, the student should try to avoid crossing as much as possible.

442. Our next counterpoint of the third species, in seven parts,

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contains much more crossing than the preceding. Here, for a change, we have put the subject in the bass, and the third species

in the highest voice. Observe in the second alto, from the third to the fifth bar, a seventh with one intermediate note (§ 436). It will be seen that there is at the fifth bar no other note than A to which the part can move. Note also how very few repetitions of the same note are necessary even with so large a number of parts. In the first treble the descent of the leading note from the second to the third bar is allowed because the tonic chord is in its first inversion. In the root position, though possible in a middle voice, it would have been inadmissible in the upper part.

443. The following six-part counterpoint of the fourth species

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contains only one repeated note—in the last two bars of the second tenor, and no crossing of the parts, excepting at the same point. As the combination here employed (both the subject and the fourth species being in middle voices) is one of the more difficult ones, the example is instructive, as showing how little real occasion there often is to avail one's self even of the freedom which is permitted in this many-part writing.

444. We now give an eight-part counterpoint of the fifth species.

The only point to notice here is the progression of the second treble and second bass in the last two bars. From the first note of the seventh bar to the last are consecutive fifths by similar motion. These are technically saved by the bass falling an octave, so that the fifths are taken by contrary motion; but this evasion (for such we fear we must admit it to be) would not be tolerated with fewer than eight parts, and should in any case be most sparingly used. We have inserted it to show its possibility Two other courses were open to us; we might have doubled the leading note, taking A instead of C in the second treble, and letting it fall to F. Many theorists allow this; but it is best to avoid doubling the leading note at all, except in an arpeggio. The other possible course would have been to take the second treble for the last note up to D; but in this particular case it would not have been good to cross above the subject, which is in the highest part.

445. We shall, in conclusion, give examples of combined counterpoint in six, seven, and eight parts, writing each part in the fifth species. We do this in preference to combining the different species, because in actual composition it is very rare to find any other species than the fifth employed for more than a few notes together. We place the subject in turn in a middle, highest, and lowest voice.

Notice at (*a*) the progression between second treble and alto from the second into the unison, which is allowed here, though it would not be good with a small number of parts. At (*b*) is seen a minim on the second half of the bar following crotchets in the first half, and not tied to the first note of the next bar. This would not be good with few parts (§ 293), but it is one of the comparatively minor matters in which greater freedom is allowed when writing for many parts.

446. We now take our minor subject in the treble for a seven-part counterpoint, with six parts of the fifth species below it.

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(*a*)

(*b*)

(*c*)

Here all the voices are introduced in succession; the counterpoint is therefore not in seven real parts till the end of the third bar. At (*a*) is seen in the first bass a similar case to (*b*) in the last example. At this same point the second tenor crosses below the first bass to prevent the striking of the A♯ in the first alto as a dissonance with the lowest moving part. This would have been technically justified by the fact that the dissonant notes were taken in contrary motion by step in both parts; but the effect would not have been very satisfactory because of its coming on the second

accent of the bar. At (*b*) and (*c*) are doubled leading notes; observe that in both cases they are taken in arpeggio.

447. For our last example, we add seven parts, all in the fifth species, above our subject, making eight-part counterpoint.

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The only point to notice here is that in four places a bar of the first species is found; but not more than one bar of this species is in the same voice.

448. It would be possible, though very difficult, to write strict counterpoint in more than eight parts; but it is of so little practical utility as to be hardly worth the labour it involves. Any one who can write really good counterpoint up to eight parts will have acquired as much knowledge of the subject as he is likely to need. Here, therefore, the first part of our subject is completed. It is difficult to over-estimate the value to the earnest student of such a course as has here been laid down for him. Though, as already said, he will not use strict counterpoint in actual composition, he will learn from its diligent study two most important things—the management of independent melodies, and the proper choice of root progressions, neither of which can be so thoroughly mastered in any other way. In the free counterpoint, which we shall treat in the second part of this volume, many of the restrictions hitherto enforced will be relaxed, or altogether removed; but the benefits derived from a strict course of training in the first instance will be found invaluable, and the mental discipline he has undergone will render the continuation of his task comparatively easy.

PART II.—FREE COUNTERPOINT.

CHAPTER XIII.

FREE COUNTERPOINT IN GENERAL.

449. The student who has completed the course of strict counterpoint prescribed in the first part of this volume will now be in a position to turn the knowledge he has acquired to practical account. We have more than once said, and it cannot be too often insisted upon, that the study of strict counterpoint is simply the means to an end, not the end itself. The object to be attained is the power of free part-writing. This is what is called *Free Counterpoint.* In our introductory chapter (§ 10), we have briefly described this kind of counterpoint; we now have to speak of its principal features in fuller detail.

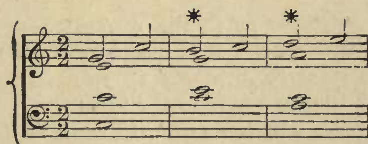
450. Hitherto the harmonies which the student has been permitted to use have been very few in number; there have been only thirteen chord positions possible in a major key, and ten in a minor (§ 34). In free counterpoint, on the other hand, any combination or position may be used which is harmonically correct. Obviously, therefore, the student must not commence this branch of the subject until he has completed his course of harmony, and knows how to use all possible chords.

451. As in strict counterpoint, so also in free, there are two considerations which the student must keep before him as of always equal importance—good root progressions, and the independent melodic interest of each separate voice. With regard to the former, very few new rules will be needful; because, although so many new chords and new positions are now allowed, all those which have not hitherto been used are more or less fixed in their progression. Thus, there are definite rules both for approaching and for quitting second inversions (*Harmony*, §§ 164—166); the laws as to the resolutions of chords of the seventh, ninth, eleventh, and thirteenth are no less clear and decided. The student will therefore know what may follow all his discords; the one point on which he will need guidance is, how he may approach them. The rule on this matter is very simple.

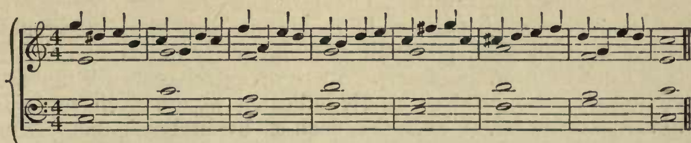
452. The student will know that all fundamental discords are derived from the tonic, supertonic, and dominant of the key.

(*Harmony*, § 71.) He will also know that the so-called "diatonic discords" are all part of dominant harmony. (*Harmony*, Chapter XVIII.) The table of root progressions, given at the end of the second chapter of this volume, will be found just as serviceable to him for the free style of writing as for the strict. He has only to remember that if the progression to a concord on I, II, or V, be good, the progression to a discord on the same roots will also be good, provided that it is made without violating the laws of melodic progression. When a discord has been introduced, the rules of harmony of course show its possible resolutions.

453. A very important difference between strict and free counterpoint is the method of employing auxiliary and passing notes. Whereas they have hitherto only been allowed on unaccented beats, they may now be freely taken on the accented parts of the bar. The necessary result of this will be that we shall frequently sound dissonant notes together—a procedure which in strict counterpoint, as we already know, is only permitted when both notes are approached by step and in contrary motion (§§ 400, 401). For example, the following progression, which would be of very doubtful effect in strict counterpoint, is quite allowable in free.



454. Chromatic passing and auxiliary notes, as well as diatonic, are also now available, under the conditions for their employment given in *Harmony* (Chapter XI.), and they may be approached by leap, either on an accented or an unaccented beat, provided that they are quitted by step.



This example illustrates some points of importance. In the first bar are chromatic and diatonic auxiliary notes taken by leap on the unaccented beats. In the second and third bars are diatonic auxiliary notes taken by leap on the accented beats. In the fourth bar is the third inversion of the chord of the dominant

seventh. The C at the beginning of this bar may be regarded either as an accented passing note, or as an eleventh from the root, resolving on the third at the second crotchet. Similarly, the E at the end of the bar may be either considered as an auxiliary note quitted by a leap of a third (*Harmony*, § 254) or as a dominant thirteenth, resolving by leap of a third to the tonic. It will often be found, as here, that a harmonic combination is capable of two explanations, either of which is correct. The fifth bar, like the first, contains a chromatic auxiliary note taken by leap; but it also shows how the hitherto prohibited melodic interval of the augmented fourth may be used in an unobjectionable manner. In free counterpoint an augmented interval may be taken either in the arpeggio of a chord, or when, as in the present case, the second of the two notes is an auxiliary note. At the beginning of the sixth bar is a chromatic passing note, taken by step, and making the dissonance of an augmented fifth with the bass. The note E in the seventh bar, like that in the fourth bar, may be regarded either as an auxiliary note, or as a thirteenth from the root.

455. In addition to the auxiliary notes just spoken of, *anticipations* (*Harmony*, § 263) may be occasionally employed. It is seldom, however, that they can be used with good effect, and it will be well to remember that, if introduced, they are best in the upper part.

456. The restrictions as to the resolution of suspensions in the fourth and fifth species may also now be relaxed; any suspension may be resolved upwards as well as downwards, provided it move by step to a note of the following chord.

457. The student will see from the example in § 454 that he is now entering on a new field of work. In that example we have intentionally introduced two dominant discords. It has been already said that the entire series of discords is now at our disposal; but it is necessary to give an earnest warning against the abuse of the liberty now permitted. The best effects are mostly obtained by simple means; and the student is advised to be extremely sparing of the use of extreme discords, such as tonic and supertonic thirteenths. The occasions for the appropriate employment of such extreme harmonies are very rare. It should further be said that, although modulation is not forbidden, it should not be used too freely. In short exercises it will be best avoided altogether, unless clearly indicated by the given subject. In harmonizing larger melodies, such as hymn tunes, &c., some amount of modulation is mostly advisable, and in this case, a modulation to a nearly related key is almost always preferable to that to a more remote one.

458. In order that the student may the better understand the cautions we have just given him, we subjoin an example of free counterpoint of the fifth species in three parts above the subject

so often treated, which will afford him an excellent illustration of "how not to do it."

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In the above counterpoint not a single rule is broken, yet the effect of the whole could hardly be more unsatisfactory. The use of chromatic passing notes in the first bar of the treble is unwise, because the key is not clearly established before their introduction. The third, fourth, and fifth bars are too vague in their tonality. In the third bar there is a modulation to the dominant of A minor, but this chord is resolved on A major, which in its turn is quitted as the dominant of D minor. We have thus three keys in as many bars. Besides this, the B♭ in the treble at the end of the third bar is most injudicious here, because of its harsh effect against the E of the bass and the F♯ of the alto. The six quavers in the tenor of the fifth bar, though possible in free counterpoint, are not to be recommended. At the sixth bar the tonic chord of E major is suddenly introduced, without any connection with what has preceded. That it is the tonic of E major, and not the dominant of A minor, is proved by the auxiliary note, C♯ in the treble. This note, being *above* the harmony note, must be in the diatonic scale of the key. (*Harmony*, § 248.) In the following bar the music returns abruptly to C major. This sixth bar is an example of what Mozart described as "pulling in a key by the hair of its head." A modulation to an unrelated key—here from D minor to E major—is

almost always of bad effect. In our next chapter we shall give examples of good counterpoint in the free style on the same subject; if the student will compare them with that here given, he will see how much better effect is to be obtained by simplicity and directness of expression than by searching after strange and unusual combinations.

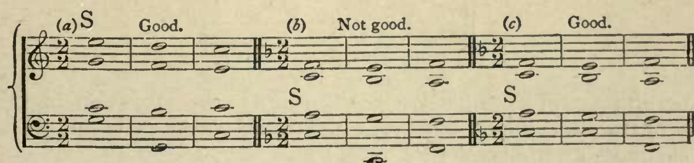
CHAPTER XIV.

FREE COUNTERPOINT UPON A CANTO FERMO—IMITATIVE COUNTERPOINT.

459. Although free counterpoint is chiefly used in actual composition, such as the addition of harmony to a given melody, it will be well for the student to commence work in this direction by writing exercises upon a Canto Fermo, of a kind similar to those which he has written in the strict style. Several important modifications will, however, now be introduced, which will make the work much easier. These we shall proceed to explain.

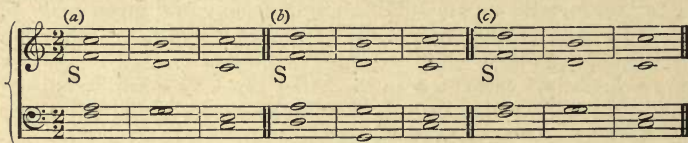
460. There will be no necessity for the student to practise free counterpoint in fewer than four parts. The exercises in two and three parts which he has previously worked are to be regarded as preliminary to that four-part writing which is the basis of actual composition. But it must be borne in mind that if at any time it is desirable to write in two or three parts, full four-part harmony must still be clearly implied. As has been so often insisted upon, every combination used must represent some complete chord, and the tonality must always be unmistakable.

461. One of the most important differences between strict and free counterpoint is to be found in the admissibility in the latter of second inversions. These will be chiefly used in the cadences. In free counterpoint, as in strict, the penultimate chord of a cadence should be the root position of the dominant; but if the dominant chord be itself preceded by the tonic, the latter must in strict counterpoint be either in root position or in the first inversion. But in free counterpoint, and in actual composition, a far better effect is mostly obtained if the dominant chord be preceded by the *second* inversion of the tonic. In this case *only*, it will be allowed to repeat the same note in the bass, where its falling an octave would take it below the range of the voice. The dominant seventh may also be used instead of the dominant triad.

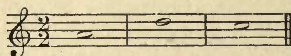


It is best, if possible, to make the dominant in the bass leap an octave, as at (*a*) above; but where this would involve the use of a very low note, as at (*b*), it is preferable to repeat the same bass note, as at (*c*). Obviously, if the bass rises an octave here, it will be above the tenor.

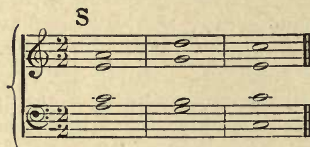
462. We shall deal fully with the subject of cadences in our next chapter; it will suffice to add now that if the dominant in a cadence be not preceded by the tonic—if, for example, the third note from the end of the subject were the subdominant—the best chords to precede the dominant are the root position of the subdominant, and the root position and first inversion of the supertonic.



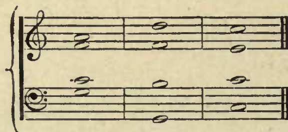
463. If the subject exceptionally rises from the submediant to the supertonic, and is in the treble,



it is evident that none of the cadences given in the last paragraph will be available. The progressions at (*a*) and (*c*) will give bad hidden fifths between treble and bass, while (*b*) will make consecutive fifths. In this case it will be best to precede the dominant chord by the chord of the submediant.

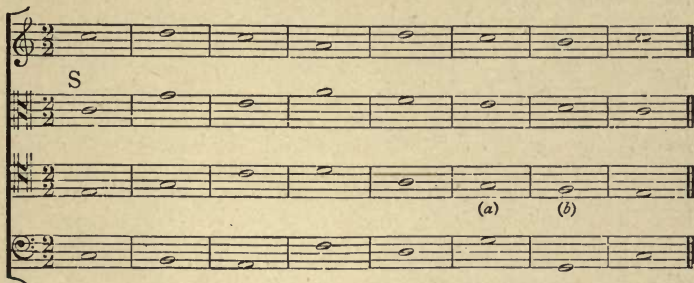


It would also be possible to treat the first note as a ninth in the chord of the dominant eleventh, thus—



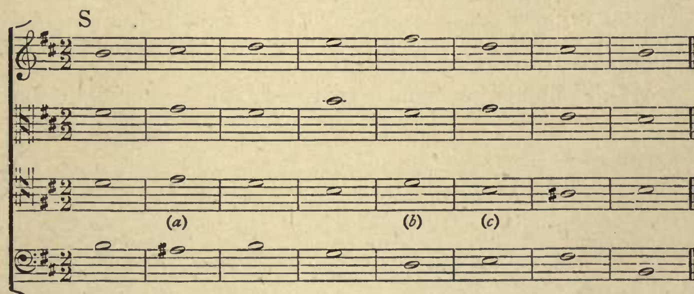
but this would be rather less good, owing to the repetition of the F in the alto. Other forms of cadence are occasionally met with, but those given here are the most usual.

464. We now give a few examples of free counterpoint in various species, using the same two subjects as hitherto.



The subject is here in the alto, the counterpoint being of the first species. At (*a*) is seen a second inversion, and at (*b*) a chord of the dominant seventh; in all other respects this counterpoint is quite strict.

465. We now take the minor subject in the treble.



At (*a*) is the first inversion of a dominant minor ninth. At (*b*) the root of the tonic chord is omitted, to avoid the repetition of the same note in the alto or tenor. At (*c*) is the third inversion of the dominant minor thirteenth. (*Harmony*, § 432.) We have introduced this chord here instead of the more common $\frac{6}{4}$ on the dominant, to show one of the rarer forms of cadence alluded to in § 463.

466. In working any other species of free counterpoint than the first, an important innovation will be made, which will greatly lighten the student's labours. So long as the characteristic movement of the species is retained in some one of the parts, it is no longer obligatory that it be in the same voice throughout. The liberty now permitted in this respect will be found especially valuable in the second species, in which, in the strict style, it is often very difficult to make the parts flow smoothly. A moving

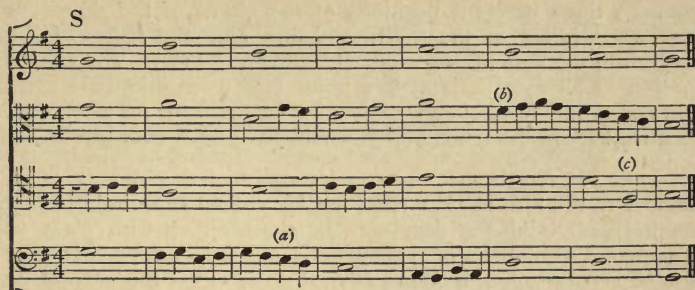
counterpoint may also be introduced, if desired, in more than one part at once, thus giving occasionally one or more bars of combined counterpoint.

The above example will sufficiently illustrate what has just been said. Every note of the subject, except the last, has counterpoint of the second species against it in one or other of the parts; but none of these parts is in the second species throughout. The chord at (*a*) may either be regarded as a second inversion of a dominant seventh, or as the first inversion of the triad on the leading note, with an accented auxiliary note.

467. The following counterpoint

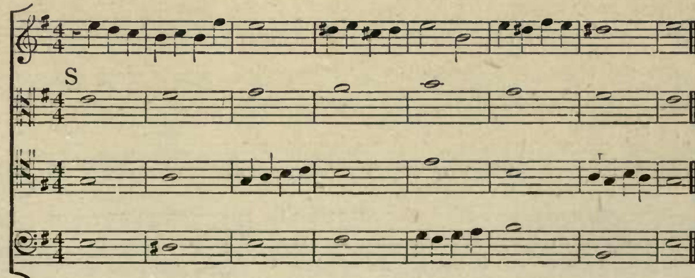
contains no bars of combined species, but illustrates some other points. At (*a*) and (*b*) are seen accented passing notes; at (*a*) is also a $\begin{smallmatrix}6\\4\end{smallmatrix}$ chord, not used cadentially, the bass therefore moving by step. (*Harmony*, § 165.) At (*c*) is a dominant seventh, with an ornamental resolution. (*Harmony*, § 202.)

468. In writing free counterpoint of the third species, we can not only, as in the second species, transfer the moving counterpoint from one voice to another, but also, if desired, combine with it a bar of second species, or even a bar containing a minim followed by two crotchets, as in the following example.



The E in the bass at (*a*) may either be considered as a passing note, or as indicating a second chord in the bar. In free counterpoint two chords against one note of the subject are (except, of course, in the first species) always permissible, and sometimes advisable. In the bar now under notice will be seen the mixed counterpoint just spoken of, in the alto; the first half of the bar being in the second, and the second half in the third species. At (*b*) the F in the alto should be regarded as an accented auxiliary note taken by leap; because if we consider this chord as III*b*, the root-progression both to and from it will be far less good than if we look at it as I*c*; besides which we shall have a second passing note, A, returning to the first, instead of continuing in the same direction to the next harmony note (§ 206). The bar of second species in the tenor at (*c*) is advisable here for the sake of getting the leading note in the latter half of the bar. Observe the consecutive octaves between tenor and bass on the accented beats of the last two bars. In free writing, consecutive octaves *between tonic and dominant* are not absolutely prohibited; in the present case they are sufficiently saved by the intermediate F of the tenor. At first sight the above example looks like a combined counterpoint of the fifth species; that it is not so in reality is proved by the absence of suspensions or syncopations in any of the voices.

469. Our next example



contains three different positions of the chord of the dominant seventh. Notice in the fourth and fifth bars the rising of the seventh in the second inversion. (*Harmony*, § 211.) The similar motion in all four parts at this point is not objectionable here, and could only have been well avoided by taking B for three consecutive bars in the tenor, which would have been bad.

470. The fourth species of counterpoint, being merely introductory to the fifth (§ 289), need not be worked separately in free counterpoint, and the fifth may be used either with plain or ornamental resolutions of syncopations and suspensions. It may also be accompanied, if found advisable, by either the second or third species, as well as by the first.

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(*a*)

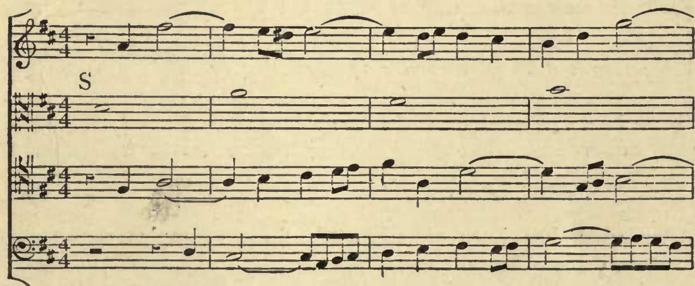
At (*a*) in the above example is introduced the second inversion of a dominant major ninth. The resolution of this chord in the following bar renders the usual form of cadence in free counterpoint (I*c* to V*a*) unavailable here; we therefore take the cadence I*b* to V*a*, with which the student is familiar from his exercises in strict counterpoint.

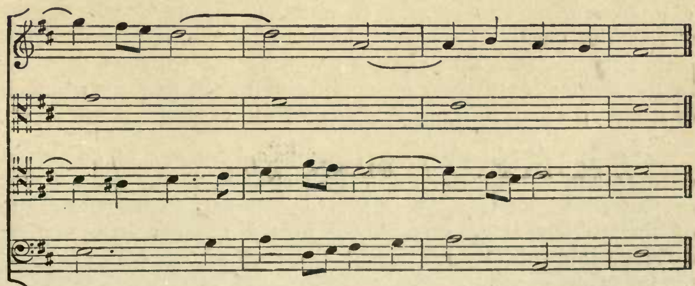
471. In the following counterpoint

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is seen at the fourth bar the second inversion of the dominant eleventh resolved in the next bar on the first inversion of the tonic chord. The G♯ in the alto is here an auxiliary note on the accented beat; if it were a harmony note, the chord would be the last inversion of a dominant minor thirteenth, and its resolution would then be either on the third note of the same bar, or on the first note of the next. The harmony should not be changed on the *second* crotchet of the bar. In the seventh bar of this example are two chords against the same note of the subject. This is neither unusual nor undesirable in free counterpoint.

472. It is very seldom that in actual composition any species of counterpoint excepting the fifth is used continuously for any length of time in the same voice. It is for this reason that in the examples given in this chapter we have transferred the moving parts from one voice to another, and have also freely combined the different species. Our object has been to prepare the student for composition, to which free counterpoint is a preliminary. We now give two examples of combined counterpoint, one in four parts and the other in five, in which all the voices are of the fifth species.





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After what has been already said, these examples require no explanation.

473. There is another variety of counterpoint which it will now be well also to practise. This is what is known as *Imitative Counterpoint.* The subject of imitation in its wider aspects will be dealt with in a later volume of this series in connection with Canon. It will be sufficient now to explain what is meant by the term, and to show its application to the particular branch of study on which the learner is at present engaged.

474. It will add greatly to the musical interest of combined counterpoint of the third and fifth species, if the same figure or pattern which is used as a counterpoint to the first note of the subject is also employed in the other voices, and at different intervals, to accompany the rest of the subject, as in the following example.

In this counterpoint, the first four notes of the treble are taken as a pattern, and imitated in each succeeding bar. The imitations are indicated by ┌─┐. It is not necessary that the imitation be always exact, if it only be near enough to be easily recognised. Thus at (*a*) the tenor moves a third instead of a second, for harmonic reasons; but the figure is none the less an imitation, though a free one, of the pattern set. The example just given is written in strict counterpoint.

475. The easiest way to write exercises of the kind shown above will be for the student first to select a figure for imitation, then to examine his subject, with especial regard to its harmonic possibilities, and to see in which voices, and at what intervals, the figure he has chosen can be used with the subject. He should fill these in first in his sketch, and then complete the harmony afterwards. This was the plan adopted in writing the example just given. In imitative counterpoint it is often well to introduce the voices, as here, in succession.

476. In addition to the direct and simple imitation explained above, other devices are possible, and frequently useful. A figure propounded in one part may be imitated by inversion—that is, all ascending intervals in the pattern may be answered by corresponding descending intervals, and *vice versâ*—by augmentation—that is, in notes of double the length—or by diminution—that is, in notes of half the length; and either

augmentation or diminution may be combined with inversion. Examples of these kinds of imitation will be seen in the following counterpoint. As that last given was in the strict style, we have chosen the free style for the present illustration, placing the subject in a middle voice.

477. Here the pattern to be imitated is announced at (*a*) in the treble. At (*b*) it is answered in the fifth below by the tenor, the chord being the third inversion of the dominant seventh. The G is sounded with the C♯ of the treble; the student will remember that there is not the same objection in free counterpoint as in strict to sounding dissonant notes together; in fact, when they form part (as here) of a fundamental discord, they may be freely used in this manner. At (*c*) the bass gives the pattern by inversion. Observe in the fourth bar the upward resolution of the suspension, which would not be allowed in strict counterpoint. It is also possible here to regard the D in the bass of the fourth bar as the fifth of the subdominant chord, thus having two chords in this bar (IV*c*, VII*b*). In this case the bass of the second inversion moves, according to rule, by step. At (*d*) the tenor has the pattern by augmentation; while at (*e*) is a free imitation by inversion in the treble, the last note being altered to avoid consecutive octaves with the

tenor. At (*f*) is seen the pattern given by inversion and diminution; and at (*g*) it appears by diminution, but in the direct form instead of inverted.

478. These two examples will sufficiently show the student the method of working imitative counterpoint, of which more will be seen when we come to treat cf the harmonizing of chorals. It will be readily perceived that such writing adds much to the interest, as well as to the artistic unity of the work. Free imitative counterpoint is one of the most valuable of the resources of the composer; and any one who aspires higher than a ballad or a waltz will find himself well rewarded for the labour involved in acquiring a complete mastery of it. We therefore strongly advise the student to practise the different kinds of free counterpoint described in this chapter until he can write them with fluency. For this purpose let him take any of the subjects given at the end of Chapters III., IV., V., and IX., which he has already worked in the strict style. He should now work also with the subjects containing notes of different lengths, as well as with those of uniform length. He will then be ready to proceed to the next stage—the harmonizing of a given melody. By this means, though he may not necessarily become a good composer—that will depend largely upon his natural gifts, and the amount of invention which he possesses—he will at all events become a sound theorist.

CHAPTER XV

CADENCES.

479. Before proceeding to the harmonizing of melodies, it is absolutely necessary that the student should be well acquainted with the various forms of cadence. A cadence has been already described as a "close" (§ 55); but in the short subjects which have hitherto been worked, only one variety of close, that known as the "full cadence," has been employed. It will now be needful to enter more fully into the subject; because if none but full cadences were used in a composition, the effect of the music would be extremely monotonous.

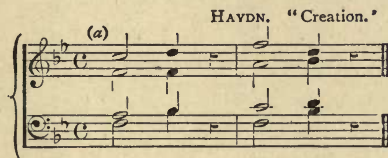
480. The different varieties of cadence have often been compared to the stops in punctuation. The comparison is accurate only to a limited extent. A full cadence resembles a full stop in writing, inasmuch as it is found only at the end of a complete musical sentence; but some of the other forms of cadence which are distinguished from the full closes by being called "intermediate" or "middle" cadences, though they present certain points of analogy to commas and semicolons, cannot be taken as the exact musical equivalents of either of those stops, because their effect differs much according to the way in which they are introduced.

481. The general question of rhythm and the construction of musical phrases will be treated in detail in a subsequent volume of this series; it will only be necessary here to say that, just as in poetry, the length of the lines is, if not always the same, at least regulated by some plan, one line being, so to speak, balanced by another, and the end of each line being for the most part rendered perceptible by the cadence of the verse, so in music it is needful that cadences should be introduced at more or less regularly recurring periods. The only exception to this rule is in recitative, which may be considered as the musical analogy of prose, rather than of poetry. Further, just as it would be absurd for every line of a poem to end with a full stop, it would be equally absurd for every phrase of music to end with a full cadence. As we said just now, full cadences should only be used to mark the completion of a musical sentence.

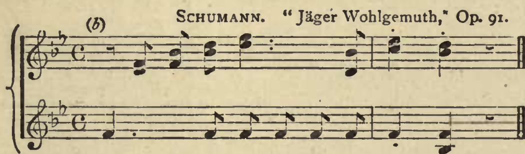
482. A FULL CADENCE, also frequently spoken of as a PERFECT CADENCE, consists of the tonic chord in root position, preceded either by the dominant triad or chord of the

dominant seventh, in root position, or by the subdominant triad, also in root position. (Exceptional forms of full cadence will be spoken of later.) If the penultimate chord be the dominant, the cadence is said to be *Authentic;* if it be the subdominant, the cadence is *Plagal.**
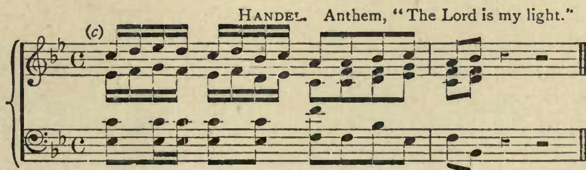
483. As a general rule, the tonic chord which ends a full cadence should come on the first beat of a bar, and the preceding dominant or subdominant chord on the last beat of the previous bar. But to this rule there are numerous exceptions. One of the most familiar is the final cadence in the last chorus of Haydn's "Creation."



Here the tonic chord is on the second (weaker) accent of the bar. It is much rarer, at least in common time, to find the tonic chord introduced on an unaccented beat, as in the following example.



Rarest of all is the case in which the dominant chord is on the accented beat of the bar, and the tonic chord on the second half of the same beat



* The terms "Authentic" and "Plagal" were applied in old ecclesiastical music to melodies constructed on different parts of the scale. If a melody was within the compass of an octave from tonic to tonic, having the dominant in the middle, it was said to be "Authentic;" if it lay in the octave from dominant to dominant, with the tonic in the middle, it was said to be "Plagal."

484. If the piece be in triple time it is much less unusual to take the tonic chord on some other beat than the first. It is then generally found on the second beat (see examples (*a*) and (*b*) below); but sometimes, as in the cadence of a Polonaise, it will be taken on the third, as at (*c*) below.

(*a*) BEETHOVEN. Sonata, Op. 7.

ffp *pp* *ffp*

(*b*) MENDELSSOHN. "The Nightingale," Op. 59, No. 4.

(*c*) CHOPIN. Polonaise, Op. 40, No. 1.
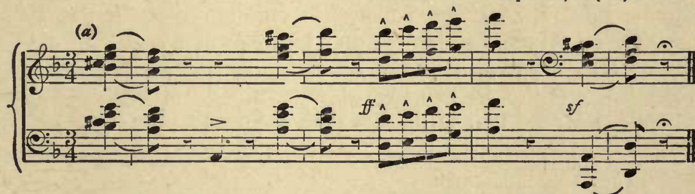
Though it cannot be said, in the face of such passages as have just been quoted, that it is *wrong* to place the tonic chord elsewhere than at the beginning of a bar, the student is strongly advised in his earlier attempts to adhere to the general rule, unless the construction of the melody which he has to harmonize be such as to render some other course necessary.

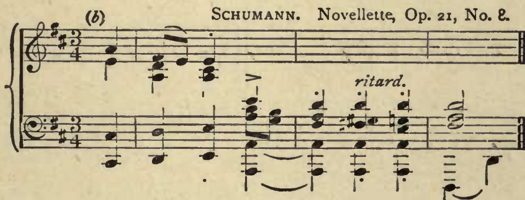
485. Sometimes the reversal of the usual position in the bar of the tonic and dominant chords, both being in root position, is employed when it is desired to use the harmonic progression V*a*, I*a*, without producing a cadential effect.

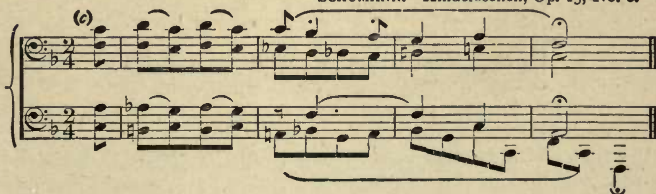
HAYDN. "Gott erhalte Franz den Kaiser."

In this passage, which is the commencement of Haydn's well-known "Austrian Hymn" it would have been unsuitable to introduce a full cadence at the end of the first line; the cadential feeling is therefore avoided by altering the relative position, as regards the accent, of the dominant and tonic chords.

486. Though the tonic chord in an authentic cadence is mostly preceded either by a dominant triad or by a chord of the dominant seventh, it is also possible to use the higher dominant discords (the ninth, eleventh, or thirteenth) instead of the seventh. Schumann, one of the most daring harmonic innovators of the present century, was probably the first to fully recognize this fact. The following extracts from his works will illustrate the way in which these discords can be used cadentially. It must be observed that we have still a full cadence *provided that both dominant and tonic chords are in their root position.*







487. At (*a*) the tonic chord is preceded by the dominant minor ninth. It is doubtful whether any example could be found of a dominant *major* ninth similarly used; because when this chord resolves on the tonic chord the ninth should be in the upper part; and this will make the tonic chord have the fifth at

the top, a position very unusual in an authentic, though not uncommon in a plagal cadence. At (*b*) is seen a very rare cadence—the dominant eleventh resolving on the tonic chord. Another very good example of this form of cadence will be found in No. 4 of Grieg's "Lyrische Stückchen," Book 3, Op. 43. Example (*c*) above shows the tonic chord preceded by the dominant thirteenth in its simplest form with only the generator, third, and thirteenth present. This form of cadence has been already referred to in § 43.

488. There is no restriction as to what chord is to precede the dominant in an authentic cadence. Examples might easily be found of almost every possible chord in the key being thus employed. A complete series of passages would occupy too much space; we must confine ourselves to giving a few of the more common and usual forms of cadence, as well as some rarer and characteristic examples.

489. The chords most commonly used to lead up to a cadence are the subdominant and supertonic chords, either in the root position or in the first inversion; but between either of these chords and the dominant the second inversion of the tonic is often interposed. In this case it must not be placed on a less strongly accented part of the bar than the dominant chord which follows it. (*Harmony*, § 165.)

HAYDN. "Third Mass." (*a*)

MENDELSSOHN. "St. Paul." (*b*)

HANDEL. "Messiah." (*c*)

In the first of these examples the dominant chord is preceded by the root position of the subdominant; at (*b*) the second inversion of the tonic (I*c*) comes between these chords. An example of the first inversion of the subdominant chord preceding the dominant will be seen at (*c*) of § 484; while example (*c*) of the present section shows us I*c* interposed between these chords.

490. We now give extracts in which the supertonic triad is used in approaching a cadence, instead of the subdominant.

HANDEL. "Messiah." (a)

BEETHOVEN. "Fidelio." (b)

SCHUBERT. Sonata in A minor, Op. 42. (c) *fp*

The passage at (*a*) gives us the root position of the supertonic chord before the dominant. In the convenient chord-notation to which the student is accustomed in his counterpoint exercises, the harmonic progression here is II*a*, V*a*, I*a*. Example (*b*) gives us II*a*, I*c*, V*a*, I*a*. The first inversion of this chord is seen before the dominant (II*b*, V^7a, I*a*) at example (*a*) of § 484; and the extract from Schubert's sonata given at (*c*) above shows us II*b*, I*c*, V^7a, I*a*.

491. The passage from "Fidelio" quoted at (*b*) in the last section illustrates another point, which has not yet been mentioned. It is by no means unusual in a cadence to find the dominant chord held over the tonic bass, as here at the second bar. In such a case each note of the dominant chord should move by step to some note of the tonic chord. When the notes of the dominant harmony are retained in the same voices in which they have been struck, as in the following passage,

MOZART. Sonata in B flat.

we may sometimes consider it as a suspension of a complete chord; but inasmuch as the notes frequently change their position, it is better on the whole to regard the notes of the dominant chord as accented auxiliary notes to those of the tonic chord.

492. Instead of a triad on the supertonic a chord of the seventh, either diatonic* or chromatic, is frequently employed; in this case, it is more often met with in an inversion than in root position.

(*a*) HANDEL. "Samson." (*b*) MENDELSSOHN. "Elijah."

(*c*) BACH. Cantata, "Schau', lieber Gott."

(*d*) BACH. Cantata, "Allein zu dir, Herr Jesu Christ."
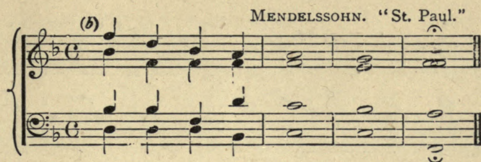
The passages at (*a*) and (*b*) show the first inversion of the diatonic seventh on the supertonic, preceding the dominant chord, which at (*a*) has a 4-3 suspension introduced above it. At (*c*) (*d*) are seen the fundamental (chromatic) chord on the supertonic. At (*c*) the first inversion proceeds straight to the dominant chord; while at (*d*) the second inversion is followed by the second inversion of the tonic chord.

493. More rarely a chord of the seventh on the subdominant† is similarly used instead of the subdominant triad, as in the following examples.
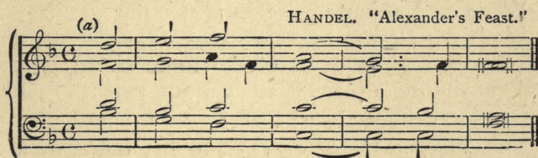
(*a*) BACH. Cantata, "Wer da glaubet, und getauft wird."

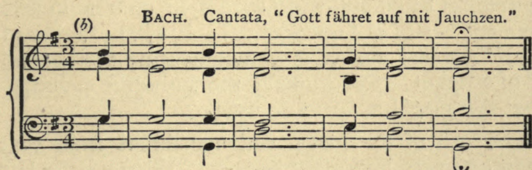
* The student will remember that all the so-called "diatonic" sevenths and ninths are in reality sections of the complete dominant fundamental chord (*Harmony*, Chapter XVIII.); but it is often more convenient to consider them as sevenths or ninths, when the lower notes of the chord (the generator and third, sometimes also the fifth), are not present.

† This chord is in reality the third inversion of the dominant thirteenth. See *Harmony*, § 432.

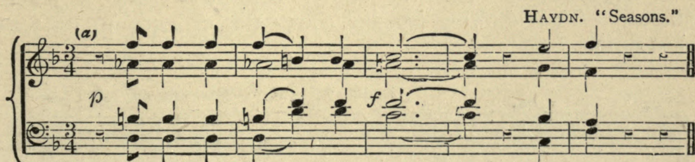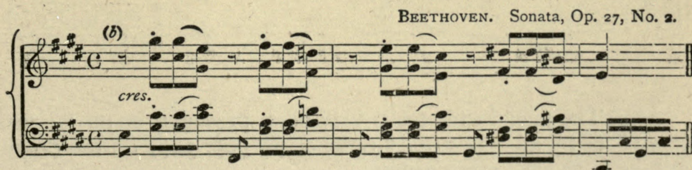


494. Two other methods of approaching the dominant chord in a full cadence are not infrequently met with. It may be preceded by the tonic chord as (*a*) below, or by the submediant chord, as at (*b*).
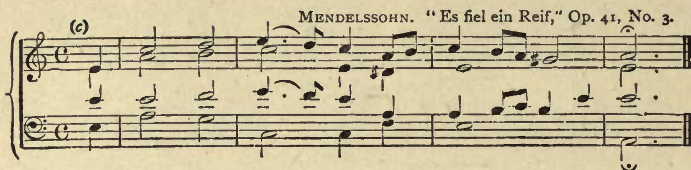




495. We complete the description of the authentic cadence by giving a few of the rarer, but still characteristic ways of approaching it.
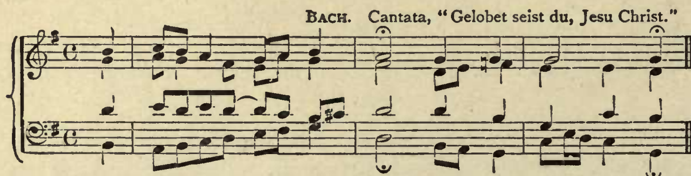






At (*a*) the cadence is approached from the second inversion of the minor ninth on the supertonic; at (*b*) it is preceded by the Neapolitan sixth, and at (*c*) by the chord of the augmented sixth.
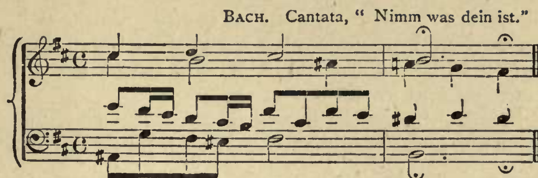
496. When an authentic cadence is also the final cadence of a piece, it is often followed by repetitions either of the dominant and tonic chords alternately, or of the tonic chord alone. This manner of concluding a piece is so common that it is needless to give examples of it here.

497. The PLAGAL CADENCE (IV*a* to I*a*) was formerly much more frequently used than now. In the present day it is comparatively seldom to be met with, except in church music, where its employment is still not uncommon. It will be familiar to every one in the "Amen" which is generally sung at the end of the last verse of a hymn. Occasionally the authentic cadence is used for this, but the plagal is far more usual.

498. The use of the plagal cadence differs from that of the authentic in one very important respect. Whereas the latter may be used to conclude any musical phrase, the plagal cadence is seldom to be met with, at all events in modern music, except at the close of a movement. As well-known examples of its employment in this way may be mentioned the three choruses in the "Messiah," "And the glory of the Lord," "Lift up your heads," and "Hallelujah," each of which concludes with a plagal cadence. The following passage shows this cadence in its simplest form.

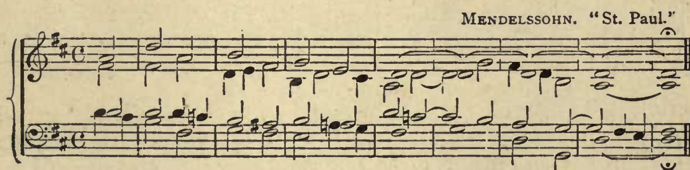


499. The plagal cadence is very often preceded by an "interrupted" or by an "inverted" cadence (§§ 505, 507) on the dominant, as in the following example.


BACH. Cantata, "Nimm was dein ist."

This example is instructive in more than one respect. At the beginning of the second bar the dominant seventh resolves on a tonic discord, instead of on the tonic triad. The subdominant chord of the plagal cadence is here in its second inversion, instead of its root position; it is occasionally used in this way. It must also be noticed that, though the key of the passage is B minor, the last chord is major—the "Tierce de Picardie." When a plagal cadence is employed in a minor key, it is very seldom that a minor chord is used on the tonic.

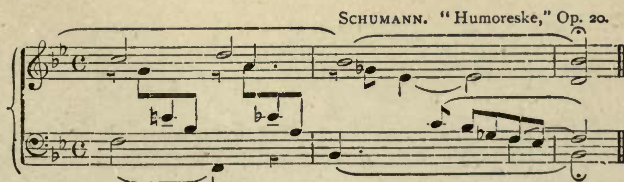
500. In the following passage


MENDELSSOHN. "St. Paul."

is seen at the third and fourth bars an "inverted cadence" (§ 505) the tonic chord not being in root position. We have here also a plagal cadence repeated, the progression IV*a*, I*a*, occurring twice in succession. The suspension over the tonic with its ornamental resolution is frequently used in such a close as this.

501. In old music it is by no means unusual, in approaching a plagal cadence, to introduce the minor seventh of the key, as in the passage from Bach quoted in § 499. This produces nearly the effect of a modulation to the subdominant key, and, were it not at the final close of a piece, it would indicate such a modulation. The ending directly afterwards with a tonic chord neutralizes the impression that would otherwise be produced.

502. The following passage shows a somewhat different form of plagal cadence.


SCHUMANN. "Humoreske," Op. 20.

Here the minor (chromatic) chord on the subdominant is used in the major key, and preceded by a chord of the dominant thirteenth. The subdominant chord is here (as in the example in § 499) in the second inversion.

503. Besides the authentic and plagal cadences, other forms of full cadence are occasionally used. We subjoin a few examples.

(a) MENDELSSOHN. "St. Paul."

(b) SCHUMANN. Toccata, Op. 7.

(c) GOUNOD. Cecilian Mass.

At (*a*) the tonic chord is preceded by the chord of the "added sixth." (*Harmony*, § 381.) This form of cadence is tolerably common. That at (*b*) is rarer, but somewhat similar, the third inversion of a dominant minor ninth being interposed between the added sixth and the tonic chords. The example at (*c*) shows the supertonic chord interposed between the subdominant and tonic chords in a plagal cadence.

504. Many other forms of cadence are exceptionally to be found in modern music. The works of Schumann and Grieg are particularly rich in them; but little practical object would be served by giving further examples. We refer those who are curious on this point to the examples quoted in *Harmony*, §§ 426 (*a*) (*b*), 433, 439, and 460 (*d*).

505. If one or both the chords ot an authentic cadence be in other than the root position, we have an *Inverted Cadence.* These can, of course, only be used as "middle cadences" (§ 480). Sometimes only one chord is inverted; at other times both dominant and tonic are thus treated.

(a) BEETHOVEN. "Liederkreis," Op. 98.

(b) BEETHOVEN. Sonata in G, Op. 31, No. 1.

(c) MENDELSSOHN. "St. Paul."

As a plagal cadence is rarely used except for a final close, it will evidently not be capable of inversion in that position.

506. A cadence which ends with the root position of the dominant chord is called a *Half Cadence*. Some theorists call it an "imperfect" cadence; but this term is less satisfactory and clear than "half-cadence," because any other cadence than a perfect (*e.g.*, the inverted cadence just mentioned, or the interrupted cadence to be described directly) would equally be an imperfect cadence. There is no restriction as to what chord shall precede the dominant in a half cadence. We show a few of its more usual forms.

(a) MOZART. 'Don Juan."

(b) HANDEL. "Theodora."

(c) SCHUBERT. Sonata in A minor, Op. 42.

N

(*d*) BEETHOVEN. Sonata in D minor, Op. 31, No. 2.

The student will easily find other examples for himself. The half cadence is occasionally to be found in an inverted form, though much less often than a full cadence.

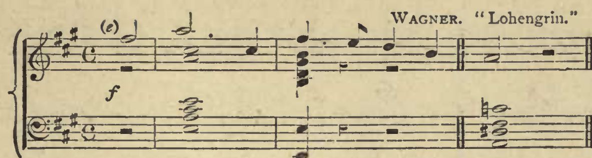
507. If the dominant chord in a cadence be followed by some other chord than the tonic, we have an *Interrupted Cadence.* The chord most frequently used for such a cadence is that of the submediant in root position; but almost any chord is possible here after the dominant, provided that it comes upon an accented beat.

(*a*) HANDEL. "Samson."

(*b*) SPOHR. "Calvary."

(*c*) BACH. Cantata, "Es reifet euch ein schrecklich Ende."

(*d*) BACH. Cantata, "Wo soll ich fliehen hin?"



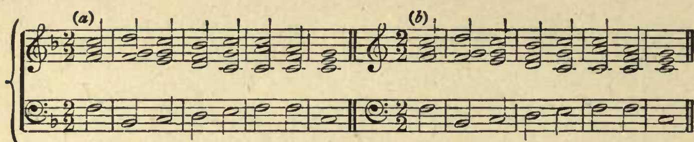
At the cadences (*a*) and (*b*) the dominant chord is followed by the submediant, and by the first inversion of the subdominant; the music remaining in the same key. At (*c*) is seen the chromatic chord on the minor sixth of the scale as the final chord of the interrupted cadence; this may or may not induce a modulation. Here Bach has followed it by chords leading to D minor. In examples (*d*) and (*e*) the music modulates after the interrupted cadence. At (*e*) after the double bar the time is quickened, and the music goes to E minor.

508. It must always be remembered that the progressions spoken of in this chapter are only cadences *when they occur at the end of a musical sentence, or division of a sentence.* It is quite possible to introduce any of them in the course of a phrase without producing a cadential effect at all. For example, at (*c*) in § 490, the third and fourth chords are the dominant seventh, and tonic (both in root position, V^7a, I*a*); but there is no cadence here because the passage occurs in the middle of a phrase. In the next chapter we shall show the student how to know where a phrase begins and ends.

NOTE TO CHAPTER XV.

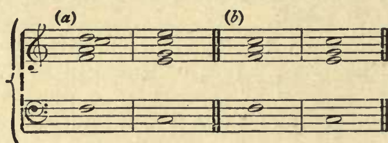
As the present volume deals with practical rather than theoretical questions, the author has not thought it either necessary or desirable to distract the attention of the student by entering into any discussion as to the harmonic nature of cadences; but, for the sake of completeness, a few words may be appropriately said here upon this subject.

As the whole material of a key is developed from the tonic, to which it finally returns, every full cadence is, in reality, the progression from the dominant harmony to that of the tonic. In the case of the authentic cadence (V*a*, I*a*, or V^7a, I*a*) this is, of course, self-evident; but it is not, at first sight, so apparent with regard to the plagal cadence (IV*a*, I*a*). A little consideration will, however, make this clear. The subdominant chord cannot be harmonically derived from the subdominant itself, because this note cannot be a generator in a key. (*Harmony*, § 70.) It is in reality a selection from the upper notes (the seventh, ninth, and eleventh) of the dominant chord (*Harmony*, § 75); and the difference between an authentic and a plagal cadence is that in the former the lower, and in the latter the higher part, of the fundamental chord on the dominant precedes the tonic. If the subdominant were really the generator of the subdominant chord, the tonic would be its dominant, and the progression from the subdominant to the tonic chord would give, not a full, but a *half cadence;* the mental effect of which is not one of finality. To prove how great is the difference in the effect, let the student play the two following passages on the piano.



In the first passage (*a*), which is in the key of F, there is an unmistakable half cadence. At (*b*) the very same harmonic progression is given in the key of C (substituting B♮ for B♭); and the last two chords, which before produced the effect of a half cadence, now no less distinctly produce the effect of a full cadence. At (*a*) the root of the final chord is a *derived* note in the key of F; at (*b*) it is the note from which the whole key, including of course the penultimate chord, springs; consequently the chord of F is here, though not at (*a*), derived from G, the dominant of C.

The cadence with the chord of the "added sixth" (see example (*a*) of § 503) strongly confirms this view. This chord is the third inversion of the dominant eleventh (*Harmony*, § 381.) We write it in five-part harmony.



If we omit from (*a*) the upper part, we have the ordinary plagal cadence shown at (*b*). Will any one maintain that the mere omission of the D, the fifth of the first chord, (a note very frequently omitted in all the higher discords, the 9ths, 11ths, and 13ths) changes its nature entirely, and gives it a different generator? The employment of the subdominant chord in the plagal cadence is one of the strongest arguments in favour of the derivation of that chord from the dominant

CHAPTER XVI.

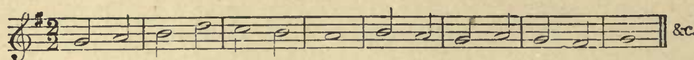
THE HARMONIZING OF CHORALS, AND OTHER MELODIES.

509. In attempting to harmonize a given melody, of whatever character, the student will find his contrapuntal studies of the utmost value to him, not only because of the ease with which he will be able to make the accompanying parts move freely and melodiously, but still more because of the insight he will have obtained into the laws of harmonic progression. The chief difficulty which the beginner has to overcome is the selection of the best chords for accompanying the melody; and there is little danger that anyone who can write good counterpoint will make any serious mistakes in this important matter.

510. As the harmonizing of chorals or hymn-tunes differs in several respects from that of more florid and ornamental melodies it will be well to treat them separately; but before doing this, some general rules should be given, applying alike to all kinds of melody, to assist the student in one of the most important matters which he will have to consider—the determining the position and the nature of his cadences.

511. It was said in our last chapter (§ 481) that in most music cadences were introduced at approximately equal distances; in other words, it is in some regular rhythm. Just as by the *time* of a piece of music we mean the regular recurrence of its accents, so by Rhythm is meant the regular recurrence of its cadences. There is, however, one important difference between the two. With very rare exceptions, the time of a piece of music remains unchanged throughout a movement; that is to say, if it begins in common time (with an accent on every second or fourth beat), or in triple time (with an accent on every third beat), the same time is usually maintained unaltered; but with rhythm there is not always the same uniformity. This question will be more fully discussed in a subsequent volume; it is only needful to refer to it here to avoid misapprehension. In the simple melodies which the student will now have to harmonize, the rhythm will mostly be quite regular.

512. In many of the older chorals, the position of the cadences is indicated by a pause (𝄐) put over the last note of each line; while in some metres of hymn tunes, it is shown by the last note of each line being double the length of the others, as, for instance, in the following passage, which is the beginning of a tune in what is called 'Sevens' metre.

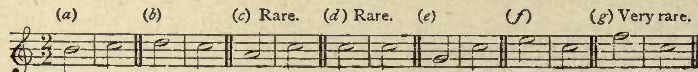


513. Where no such assistance is afforded to the student, he will generally have little difficulty in finding the places of the cadences, if he remembers that most melodies contain an *even* number of phrases, and that these phrases, in an enormous majority of cases, are of two or four bars in length. His first procedure should therefore be to count the number of bars in the whole melody. In doing this, he must bear in mind that if the melody begins with an incomplete bar, it will most probably finish with a bar which contains the completion of the first bar. If, for instance, a melody in $\frac{4}{4}$ time begins with the last crotchet of a bar, the last note will most likely be a dotted minim, not a semibreve. This rule does not apply to long compositions; and even with short melodies it is not invariably observed. In counting the bars, the student must reckon the two incomplete bars as *one*, not as *two*.

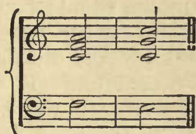
514. Having counted his bars, the student will almost always find the number to be some multiple of two, most often it will be eight or sixteen. Obviously eight divides into four twos, or two fours, and sixteen into four fours. If the number of bars should happen to be twelve, the melody may either consist of four phrases of three bars each, or of three phrases of four. The character of the melody itself will show him which it is. It is important to remember that if the melody begins with an incomplete bar—for instance on the last beat—the cadences must be looked for in the corresponding positions of the bar throughout. For example, in the case just supposed, the cadences would, if the melody were regular in form, be found on the third beat of the bar.

515. Familiarity with the cadential possibilities of a melodic progression will greatly assist the student in harmonizing. A phrase may finish on any degree of the scale, which may itself be approached from any other degree. Each pair of notes may be harmonized in several different ways, and a large variety of cadence is therefore possible. We now proceed to give the chief forms of melodic cadence, with suggestions as to methods of harmonizing them. We shall put them all in the key of C major, and in common time, and shall assume that the last note of the cadence comes, as usual, upon the accented beat of the bar.

516. I. *Phrase ending on the tonic.* In the following progressions, the tonic is preceded by each note of the scale.

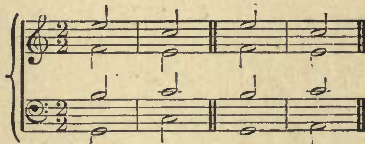


The progressions (*a*) and (*b*) naturally suggest for their harmonies the authentic cadence (V*a*, I*a*); but if they should occur in the course of a melody, it will be better to use either some form of the inverted cadence (§ 505)—either V*b* I*a*, V*a* I*b*, or V*b* I*b*—or to employ the interrupted cadence, V*a* VI*a* (§ 507); because it is seldom good to introduce a full cadence in the tonic key except for a final close. The progression at (*c*) is rare in a cadence; if met with, it should be harmonized as a plagal cadence at the close of a melody; if as a middle cadence, an inversion of a plagal cadence will probably be best.



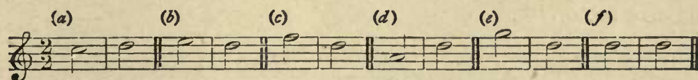
The same remark will apply to (*d*).

517. The progression at (*e*) will seldom be found as a final close. If it is, it should be treated as an authentic cadence, taking the octaves by contrary motion. As a middle cadence it is best harmonized as an inverted or interrupted cadence. At (*f*) the note E should be treated as a dominant thirteenth, and followed either by the tonic or submediant chord.

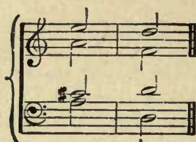


The progression might also, in a middle cadence, be taken as implying a modulation to A minor, and be harmonized in that key as V*a* I*a*, or V*b* I*a*. The progression at (*g*) is very rare; if met with it is best treated as an inverted plagal cadence, like (*c*) (*d*).

518. II. *Phrase ending on the supertonic.* The supertonic being the fifth of the dominant chord, a half cadence (§ 506) will almost always be implied if a phrase ends upon this note.

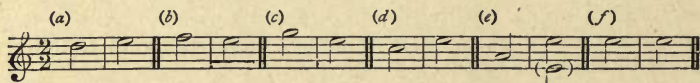


At (*a*) the best harmonies to use will be I*a* V*a*, I*b* V*a*, or VI*a* V*a*; at (*b*) the progression indicated will most probably be I*a* V*a*; but it would be possible here also to introduce a modulation to D minor, and to harmonize the passage thus—



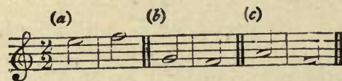
In the large majority of cases, however, a half cadence will be preferable. At (*c*) the note F should be harmonized as part of either the subdominant or the supertonic chord, the progression being IV*a* V*a*, II*a* V*a*, or II*b* V*a*. The progression at (*d*) is less common; here the harmony should be VI*a* V*a*, because if the first note is treated as part of the supertonic or subdominant chord we shall have unpleasant hidden fifths. At (*e*) the first chord should be I*b*; and if the supertonic is repeated in the melody as at (*f*) it is best to harmonize the first note as part of the supertonic chord.

519. III. *Phrase ending on the mediant.* In this case the mediant should be treated either as the third of the tonic chord, or as the dominant of the relative minor, in which key there will be a half cadence.



The progression at (*a*) can be harmonized either in the key of C as V*a* I*a*, or (in a middle cadence) as IV*b* V*a* in the key of A minor. Similarly, (*b*) may imply a plagal cadence in C, a chord of the dominant seventh followed by the tonic or submediant, also in C, or a half cadence (IV*a* V*a*) in A minor. The passage at (*c*) will give either a full or an inverted cadence (V*a* I*a*, or V*b* I*a*) in C. At (*d*) and (*e*) we may use either a plagal cadence in C, or a half cadence in A minor. The repetition of the mediant, as at (*f*) is by no means common; if it should be met with, it will be best harmonised as a half cadence (I*a* V*a*) in the key of A minor; $V^{13}a$ I*a* in C major would also be possible.

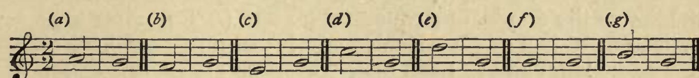
520. IV. *Phrase ending on the subdominant.* As the subdominant is not a note of either the tonic or dominant triad, it is seldom found at the end of a phrase. When it is, a modulation is mostly implied, either to the key of the subdominant, or to its relative minor.



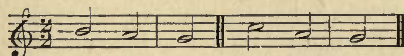
At (*a*) (*b*) the most natural harmonies would be the chords of the dominant and tonic in the key of F; though (*a*) might also be

harmonized by the dominant and tonic chords of D minor. At (*c*) the key of D minor would be preferable to F; but this progression will be rarely met with in a cadence.

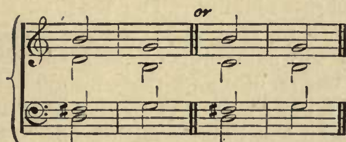
521. V. *Phrase ending on the dominant.* One of the commonest forms of middle cadence.



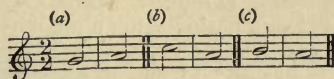
The progression from submediant to dominant, as at (*a*) mostly implies a modulation to the dominant key, especially if the submediant is approached from either the leading note, or the tonic.



A plagal cadence in the tonic key is, of course, *possible* in both these cases; but this form of cadence is rarely used except at the close of a piece. The progressions at (*b*) (*c*) (*d*) and (*e*) all indicate a half cadence in the tonic key. If the dominant is repeated in the melody, as at (*f*), it will mostly be best to use the half cadence I*a* V*a*; but a full cadence (V*a* I*a*) is also possible. It is, however, seldom advisable to use a full cadence in the tonic key in the course of a melody. The progression at (*g*) is very rare; if met with it should be harmonized as a full cadence in the dominant key. (Compare § 517.)

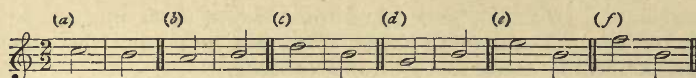


522. VI. *Phrase ending on the submediant.* Another of the less usual forms.



The progressions at (*a*) (*b*) will be best harmonized by I*a* IV*a*, or I*b* IV*a*. That at (*c*) will probably indicate a modulation to the relative minor, when it should be harmonized by V*a* I*a* in that key, or possibly by V*a* VI*a*, with an interrupted cadence.

523. VII. *Phrase ending on the leading note.* More common than the one last given.



All these passages can be harmonized with a half cadence in the tonic key; but (*b*) and (*c*) may also be used for a modulation to the key of the dominant; while (*a*) (*b*) and (*c*) can be treated as indicating a half close in the key of the relative minor. The progressions (*e*) and (*f*) can be harmonized either in C major, as I*a* V*a*, and II*a* (or IV*a*) V*a*, or in A minor at I*b* V*a*, and IV*a* V*a*.

524. We have entered in considerable detail into the question of the varieties of cadence, because if the student has once mastered these, and has put good cadences in the right places, he will find little trouble in harmonizing the rest of the melody. We now give him a few general principles to guide him in making his selection from the large assortment of chords from which he may choose.

525. In many cases a modulation will be indicated by the notes of the melody itself. If, for instance, the augmented fourth of the key is seen in the melody, it is almost certain that a modulation to the dominant is intended, unless the note is merely a chromatic passing note. Similarly the augmented fifth of the key would show a modulation to the relative minor, and the minor seventh will most probably indicate the key of the subdominant. In a melody of any extent it will mostly be advisable to introduce a modulation, if possible, to some nearly related key, in order to avoid the monotony resulting from too long prevalence of one tonality. The best keys to modulate into are mostly those of the dominant, and the relative minor, and (more sparingly) the subdominant, and its relative minor. It must always be borne in mind that a modulation to the subdominant side of a key produces a more disturbing effect on the tonality than one to the dominant side (*Harmony*, § 243); consequently neither the subdominant nor its relative minor should be introduced till the key has been fairly established

526. A very important point to be considered by the student is that of obtaining *variety of cadence*. It is seldom good to use the same cadence twice in harmonizing a melody, and never good to repeat the same cadence for two consecutive phrases. A full cadence in the tonic key should mostly be avoided as a middle cadence; in longer melodies, however, it is less objectionable than in short ones, and it loses some of its character of finality if some other note than the tonic is in the upper voice of the last chord, as, for example, in the first phrase of the "Hundredth Psalm."

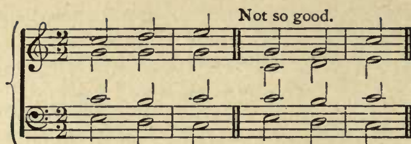
527. In harmonizing chorals or hymn-tunes, it is mostly best for the harmony to proceed in notes of uniform length. The

melody of a choral is generally written either in minims, with occasionally two crotchets instead of a minim, or in crotchets with occasional quavers. The student will easily determine, by examining the melody, what is what may be termed the "unit of measurement." In a choral in triple time, it often happens that the melody is composed of notes of unequal length—*e.g.*, minims and crotchets; in this case each chief note of the melody should be accompanied by a chord of its own length. (See the first line of "Angels' Hymn," harmonized in Chapter III.) Having decided whether his harmony shall move in minims or crotchets, he must next discover the position of the cadences, as directed in §§ 511—514. This will give him but little difficulty. He will do well to mark the place of the cadences; and then, taking the two notes of the melody which form each cadence, to select from the large variety given in §§ 516—523 those which appear most suitable, and write them in his exercise before proceeding to harmonize the rest of the melody. If his cadences are well chosen, his knowledge of counterpoint will make the remainder of the work comparatively easy. In case of doubt as to the selection of his chords, a reference to the table of root-progressions at the end of Chapter II. will probably assist him. We strongly advise him to harmonize his melodies with simple and diatonic progressions, rather than with too lavish a use of chromatic chords. The best effects are often produced by the simplest means, and chromatic harmony should be regarded as the seasoning of the music, not as the substance of it.

528. If it is desired to repeat the same chord, it is best to vary its position, generally also to change the bass note. If a note of the melody is repeated, the harmony should generally be changed, and the bass should move. It is occasionally possible for a bass note to be repeated, though it is seldom either necessary or good. If it is done, the chord above it should always be changed.

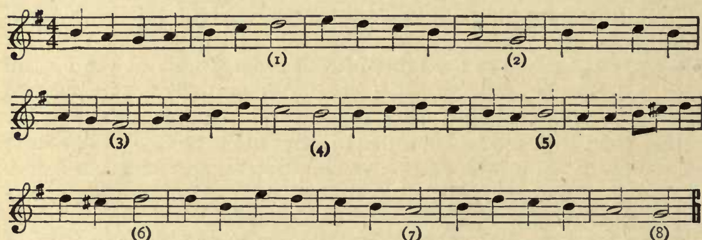
529. The harmony or the bass note of an accented beat should seldom, if ever, be anticipated on the preceding unaccented beat. In other words, the harmony should always be changed in approaching an accented note. Much of the weakness of badly harmonized melodies arises from ignorance or disregard of this important principle. It is, however, allowed to begin a new phrase with the same chord with which the preceding phrase closed.

530. It is best never to use a cadential $\substack{6\\4}$, that is, a $\substack{6\\4}\ \substack{5\\3}$ on the dominant, in the middle of a phrase. A $\substack{6\\4}$ followed by a chord on the next degree of the scale may be used more freely; but it is best in this case for the upper voice to move to and from the chord by step, *e.g.*—



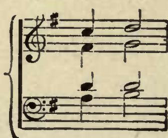
531. It will frequently make the harmony more flowing, if passing and auxiliary notes are introduced, where practicable, in the accompanying parts. The student's knowledge of counterpoint will guide him in seeing where this can be effectively done.

532. We shall now take a choral, and harmonize it, to show the student how he is to proceed in treating the melodies we shall give at the end of the chapter. We select the old German choral "Jesu, Leiden Pein und Tod," as affording plenty of variety in the cadences.



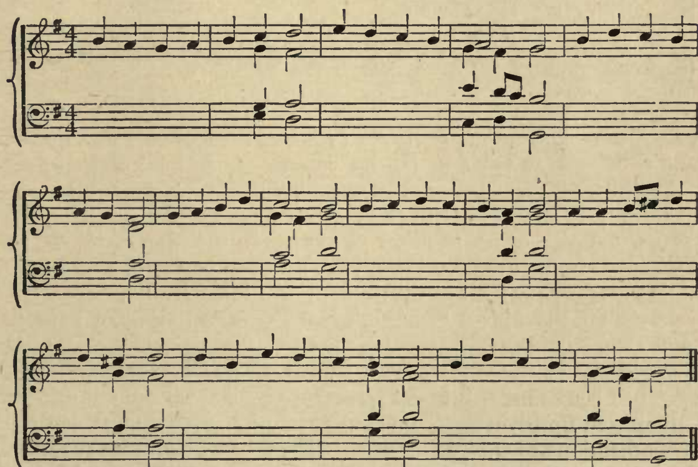
We here give the melody in its simplest form. It will be seen at once that it naturally divides itself into two-bar phrases, and the position of the cadences is clearly indicated by the longer notes at the end of each phrase (§ 512). It must be noticed that in every case the cadence comes on the second, or less accented half of each bar. This is by no means uncommon with slow music, such as chorals, where two accents in a bar are distinctly felt.

533. The student will see without difficulty that the "unit of measurement" (§ 527) here is a crotchet, consequently the harmony should move in crotchets, excepting at the cadences. The first thing to decide is, what cadences shall be used. We have marked the notes on which the cadences occur by figures. At (1) a half cadence in G may be used, and the passage might also be harmonized as an inverted cadence.



We shall choose the former. No. (2) clearly gives a full cadence in the tonic key. At (3) we may have either a half cadence in G, a full cadence in D, or a half cadence in E minor; we select the half cadence in G, because we are at present going to give the simplest harmony we can. No. (4) might be a plagal cadence in G, but this would here be less good—as a *middle* cadence—than the inverted cadence, which we therefore choose. At (5) the simplest harmony is a full cadence in G; the third in the upper part prevents the feeling of finality. The C♯ in the next two bars clearly shows a modulation to the dominant key (§ 525); at (6) we shall therefore take a full cadence in D. No. (7) will give either a half cadence in G, or a full cadence in A minor; the former being the simpler, we choose it, though we have already had a half cadence at (3), because the difference of the melody prevents its being a mere repetition of a cadence already used. At (8) we have, of course, a full cadence in G.

534. We now sketch the choral, inserting merely the cadences we have selected.



At the second cadence we have harmonized the minim A with two chords, instead of one. This is because it is better to continue the motion of the crotchets as long as we can, rather than to break it for an entire bar. It is for the same reason we have introduced the suspended G in the alto of the fourth cadence. We shall of course have to prepare the G in the preceding chord, which will therefore be either I*a* or I*b*. In the final cadence a suspended fourth is used for the sake of variety instead of repeating the two chords employed in the second cadence.

535. The cadences being now fixed, the student's practice in counterpoint should enable him to harmonize the rest of the melody without difficulty. We give a simple harmony in full.

(a) (b)
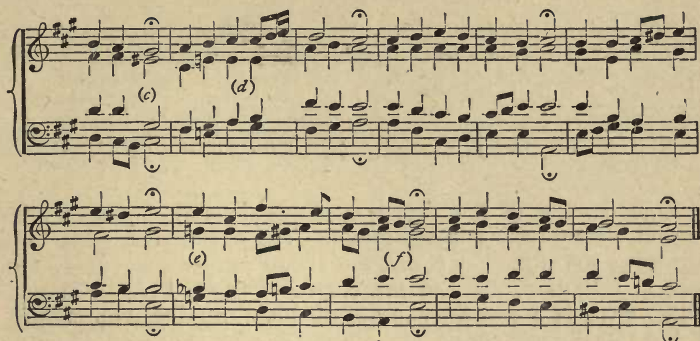
(c) (d)

Very little explanation is needful for this example. Let the two half cadences at (*a*) and (*c*) be compared, and let the student notice how different they are, though both end on the dominant. At (*b*) a note is repeated in the melody ; the accompanying chord therefore changes its position (§ 528). In the final cadence it is obviously impossible here to use at (*d*) the second inversion of the tonic chord (§ 461). Let the student ask himself why.

536. In the above example more attention has been paid to good strong harmonic progression than to the special contrapuntal interest of the middle voices. In the simple harmonizing of a choral or hymn tune, it is not always advisable to make the middle parts too elaborate. But, for the sake of comparison, which the student will find very instructive, we shall now give three different harmonizations of this same choral, taken from the works of Bach, and of various degrees of elaboration. We begin with the simplest version, which is found in the "Passion according to St. John."

BACH. "Johannes Passion."

(a) (b)
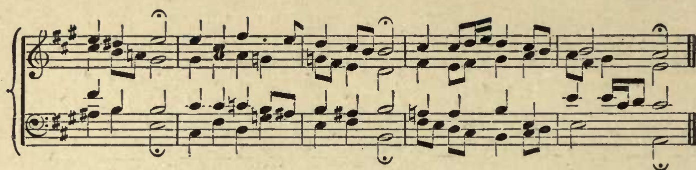


537. It will be seen that at (*a*) the sixth note of the melody is sharpened. It is not unusual with Bach to make slight alterations of this kind in his chorals. In the other versions that we shall give, he has retained the subdominant of the key. At (*b*) his leading note falls to the fifth of the chord. Bach mostly does this in a cadence when the leading note is in a middle voice, no doubt for the sake of having the last chord complete. At (*c*) is a half cadence in the relative minor; notice also the accented passing note in the bass of the second crotchet. At (*d*) the melody is ornamented, and the C in the treble is an accented auxiliary note. At (*e*) is a transient modulation to the key of the subdominant, the music returning to the tonic at the third crotchet of the same bar. Lastly at (*f*) is "an anticipation" (*Harmony*, § 263) of the next note of the melody. Such anticipations are frequently used by Bach.

538. Our next example is taken from the same work, and differs materially from that just given.

BACH. "Johannes Passion."

(a)

(b)

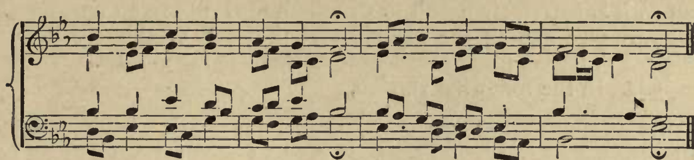


Though the key of the choral is unquestionably A major, this version clearly begins in F♯ minor. The explanation of Bach's beginning out of the key is that the choral immediately follows a song in F♯ minor, and had the composer begun here as in the setting given in § 536, the effect of the tonic and dominant chords of A major directly after a close in the relative minor would have been harsher than that of the harmony which he has employed. Other unusual points in this setting are the ending of the lines at (*a*) and (*b*) on an inversion of a chord of the seventh, which is resolved at the beginning of the next line. It is especially uncommon to find the most important of the middle cadences—that which divides the melody into equal parts—thus treated, as at (*b*). The present version is more *contrapuntal* than the one previously given, there being a greater amount of melodic interest in the middle voices.

539. Our last example, taken from one of Bach's Church Cantatas, is the most elaborate of the three, and is an excellent illustration of the application of counterpoint in actual composition.

BACH. Cantata, "Sehet, wir gehen hinauf."

(*a*)



The first three bars of this version show the practical use of the fourth species of counterpoint. At (*a*) is seen a somewhat rare use of anticipations in the bass; these are seldom met with excepting in the upper part. It is somewhat curious that in each of the three examples we have quoted, widely as they differ in other respects, Bach has harmonized the third line of the choral with a half cadence in the relative minor. The fifth and sixth lines also here acquire quite a new character by the different selection of chords. Notice also how the whole feeling of the music is altered by changing the key from A major to E flat, and thus lowering the pitch of the melody.

540. The three examples we have just given are inserted less as models for the student's imitation than to show the harmonic possibilities of one simple melody. The learner, while endeavouring to obtain as much variety as possible, will do well, at least in the earlier stages of his work, to harmonize his chorals with plain chords and occasional passing notes, as in the pattern set him in § 535, instead of trying to imitate the wonderful florid part-writing of the greatest contrapuntist that the world has ever seen. None the less, the study of Bach's chorals will be of great value, in showing what boundless resources are open to the composer, if he only have the requisite knowledge and skill to avail himself of them aright.

541. At the end of this chapter we give a number of chorals as exercises for the student, who is strongly recommended to harmonize each in two or three different ways, with as much variety in chords, cadences, and modulations, as he can obtain. When he has done this, he should also practise the harmonizing of chorals, putting the subject in the alto and tenor parts, instead of in the treble. He should in this case especially aim at getting a good melody in the treble, as well as firmly moving progressions in the bass. These exercises will be the continuation of those given at the end of Chapter III. but with this important difference that the student is no longer restricted, as before, to triads and their first inversions. These chorals are to be harmonized in *free*, not in *strict* counterpoint. As it is impossible to find examples of this method of treatment in the works of Bach, with whom, in simply harmonized chorals the melody is always in the treble, we give the same choral which we have been treating, first in the alto, and then in the tenor part. It is not advisable to put the melody in the bass, because in this voice it will not make good cadences;

but as it is extremely useful to write harmony above an unfigured bass, we give among the exercises at the end of this chapter a number of basses for the student to harmonize for himself.

542. In the following version,

the choral is in the alto voice; for the transposition see § 53 No explanations are required, the harmony being quite simple.

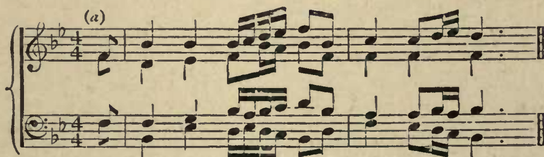
543. We now put the same melody into the tenor.

(a)
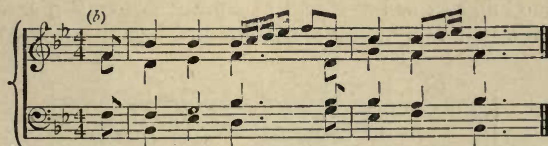
At (*a*) the perfect fifths by contrary motion between tenor and bass are not objectionable, because of the roots of the two chords

being at a distance of a fourth from one another. It would have been quite easy to avoid the fifths, but as the harmonic progression would have been weaker, we have preferred to keep them. If the student compares this example with the preceding, he will see that not one of the eight cadences is identical with the corresponding one in § 542, while only a few in either version are the same as those given in § 535. This illustrates the large amount of variety possible in the cadences of even a simple melody. Let it be also noticed that the treble parts of these two settings of the choral are absolutely different throughout. Both are examples of counterpoint as "the art of combining different melodies." It must be also observed that, excepting in the cadence of the third line of the example, § 542, there is not a single repetition of a bass note in either version. The importance of a good moving bass cannot be too strongly impressed on the student.

544. In harmonizing melodies of a more florid character, in which there is greater variety in the lengths of the notes, a different method should be adopted from that which is advisable with chorals. In this case, there will be no "unit of measurement," and it will be often expedient to vary the length of the accompanying chords. A very important point to remember is that it is hardly ever good to harmonize each note of the melody with a different chord, as stiffness will almost inevitably result. If, for instance, we take the first line of "Rule Britannia," and accompany each note with different harmony, the effect will be very uncomfortable, and may be even ludicrous.

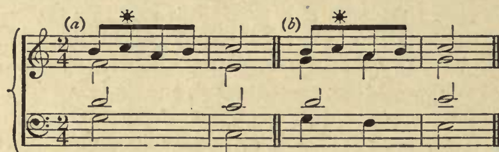


It will therefore be far preferable here to treat some of the shorter notes as passing notes, and to harmonize the passage thus—



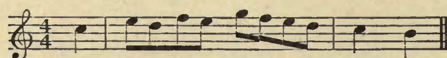
545. It is very important that the student should understand clearly which notes of a melody can be used as auxiliary notes, and which are unavailable as such. The rules which govern the treatment of auxiliary notes in strict counterpoint have been fully given in Chapters V. and VI., and the extent to which these rules

may be relaxed in free counterpoint has been shown in Chapter XIII. The general principle which the student has to bear in mind is, that *no note of a melody which is left by leap of a larger interval than a third can be treated as an auxiliary note.* It is not advisable, even if such a note leaps only a third, to treat it thus, unless it can be used as a changing note, or (more rarely) if it is approached by step, and leaps a third downwards to a harmony note (see § 165), *e.g.*—
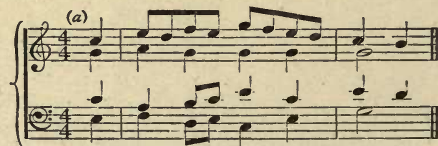


At (*a*) the note C is the first of a pair of changing notes; at (*b*) it is a passing note left by leap of a third. Such passages will not often be met with in a melody—in general it is best to treat a note quitted by leap as a harmony note.

546. On the other hand, if an unaccented note which is quitted by leap (and must be therefore treated as a harmony note) be approached by step, it is frequently of good effect to consider the preceding note as an accented auxiliary note. It is also often good to treat accented notes as auxiliary or passing notes, even when they are approached by step. For example, suppose we are harmonizing the following melodic phrase—

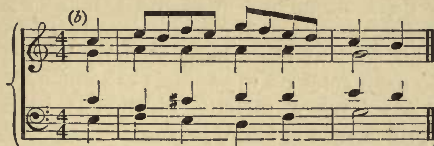


it is clear that it ends with a half cadence, most probably in C, though possibly also in A minor; we will take it in C, as the most natural. How are we to harmonize the eight quavers in the preceding bar? If the time be at all quick, it will be very bad to put a different chord to each note. In the first half of the bar the D and E should be treated as harmony notes, because they are left by leap; but in the second half of this bar we can treat either the G and E, or the F and D, as the harmony notes. Let us try both, first taking the accented notes as the notes of the harmony.
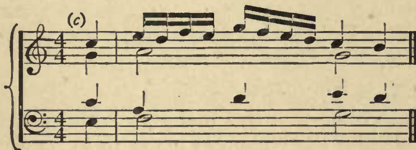


There is nothing incorrect in this example; but it is decidedly weak from the prevalence of the tonic harmony. Now we will

take F and D as harmony notes, treating G and E as accented auxiliary notes.



(For the explanation of the C♯ in the tenor, see § 58.) It will be felt at once how much more satisfactory this harmony is than that at (*a*), because the cadence is much better approached. If the time had been very quick (if, for instance, the quavers had been semiquavers), the whole group might also have been harmonized as belonging to the supertonic chord.
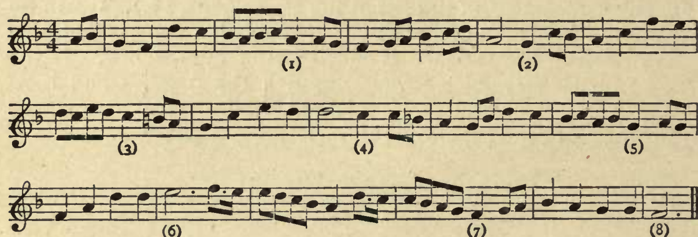


Here the first semiquaver is an accented auxiliary note, the fourth and fifth (E and G) are changing notes, and the seventh is a passing note. But if the movement were at all slow, it would be very weak to continue the same chord through so many notes of the melody.

547. It is impossible to lay down any hard-and-fast rule as to which notes of a melody should be treated as harmony notes. We can only say that those notes should be selected which give the strongest harmonic progressions. This point has been sufficiently illustrated in examples (*a*) and (*b*) of the last paragraph.

548. If two notes of small value follow one another at an interval greater than a second, the first of the two being on the stronger accent, it is generally best to consider both as belonging to the same harmony. If, for instance, in the key of C we find , it will probably be much better to treat both notes as part of the dominant chord, than to harmonize the second as part of the supertonic chord. This, however, must be taken rather as a recommendation than a rule, as much will depend upon what follows. It will also be sometimes advisable, when two notes of the melody belong to the same harmony, to change the position of the chord in one or more of the accompanying parts. For an instance of this see the treble and tenor in the fourth bar of the example in §542. Here, again, no absolute rule can be given, as so much will depend upon the speed of the music.
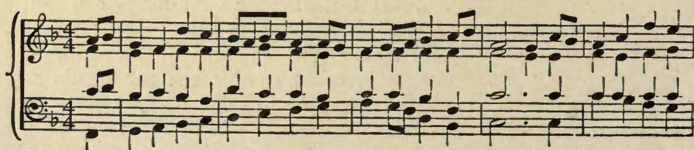
549. Passing notes may be used in the accompaniment of any melody; but if the melody be florid, there will probably be less occasion for their frequent employment than when, as with chorals or hymn tunes, the notes are mostly of greater value. Here, again, the student must be guided by his experience and judgment; no fixed rules on the subject are possible.

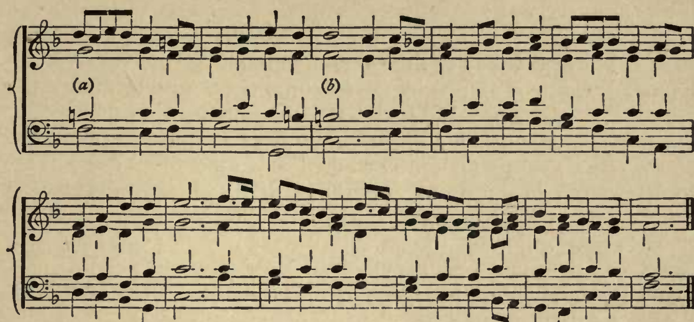
550. We now give a melody which has been written to illustrate the principle here laid down.



It will be seen at once that this melody divides into equal portions of two bars, and that the cadences occur in every second bar after the third crotchet (§ 514). We have indicated their position by figures, as we did in § 532. No. (1) will be evidently a full cadence, the feeling of finality being avoided by having the third of the tonic chord at the top. At (2) is clearly a half cadence. The B♮ in the sixth bar shows a modulation to the dominant; therefore (3) will probably be either an inverted or an interrupted cadence in C; a full cadence here will be bad, as it will anticipate the full cadence evidently intended at (4). The B♭ after (4) shows the return to the key of F; and (5) may indicate either a half cadence in that key, or a modulation to G minor. For (6) we have considerable choice; we may take either a full cadence in C a half cadence in F, or a half cadence in D minor. The passage following (6) is clearly a sequence; this must be borne in mind in harmonizing it. At (7) an interrupted cadence looks the most natural; and the close will of course be a full cadence.

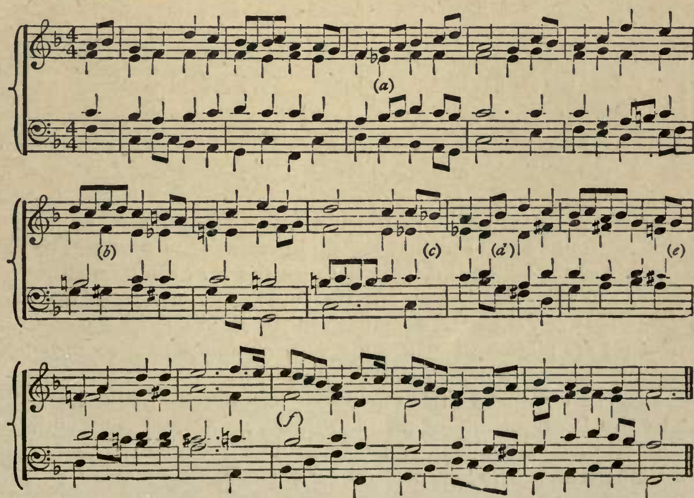
551. We will now harmonize this melody in two different ways, taking first as simple a harmony as possible, and introducing no modulation excepting the one to the dominant which is indicated by the melody.





The student will have no difficulty, if he examines this example, in seeing which are the auxiliary notes ; let him notice where they are accented, and where they are left by leap of a third. At (*a*) are seen changing notes ; and at (*b*) the chord of the dominant seventh is held over the tonic bass (§ 491). Had the dominant been repeated in the bass here, the effect would have been bad, because both the harmony and the bass note of an accented chord would have been anticipated on the preceding unaccented beat (§ 529).

552. Though there is nothing incorrect in the above harmony, the effect of the whole is somewhat weak and monotonous, because of the long prevalence of the key of F. It will therefore be much better, in a melody of this length, to introduce a few modulations. We now give a much more satisfactory harmonization of the same.



If this arrangement be compared with the preceding, the difference will be felt at once. At (*a*) the E♮ of the alto indicates a transient modulation to the key of the subdominant; that the chord is not a tonic seventh is shown by its resolution. Similarly at (*b*) the key of A minor is touched on for a moment: the C in the melody is a rare example of an auxiliary note left by an upward leap of a third. At (*c*) a modulation is made into G minor. We see at (*d*) an illustration of the point mentioned in § 548, the two quavers being treated as belonging to the same harmony. Here the chord changes its position for the second quaver; at the corresponding passage in the preceding example the same position was retained. At (*e*) is a modulation to D minor, with a half cadence in that key. Lastly, let the student compare the harmonizing of the sequence at (*f*) with that in § 551, and notice how much better an effect is produced here by treating the accented notes as passing notes instead of notes of the harmony (compare § 546).

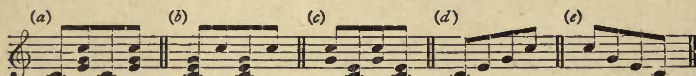
553. Like the chorals already spoken of, melodies such as the above should also be placed in the middle voices and harmonized. To save space, we give merely the first four bars of the melody we have been treating, placing it first in the alto, and then in the tenor. These few bars will sufficiently illustrate the method of working.

Observe that at (*a*) of the first example there are no consecutive fifths, as would appear at first sight, between the second and third crotchets of the tenor and bass, because the F of the bass is not a note of the harmony, but an accented auxiliary note. The hidden octaves between the extreme parts at the beginning of the fourth bar of (*b*) are allowed, because the second chord is a second inversion. (*Harmony*, § 103.)

554. In concluding this chapter, a few words should be said as to the harmonizing of pianoforte music, or melodies with a pianoforte accompaniment, instead of with other voice parts, as in the cases previously treated—for example, in writing the

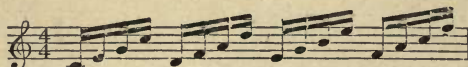
accompaniment for a song. The general principles as to chord progressions, cadences, &c., will be in all cases those with which the student is already acquainted. But a very important difference is to be found in the fact that in pianoforte music the chords are often broken, or taken in arpeggio, instead of the notes being all sounded together. In such cases, even the greatest masters frequently allow themselves a considerable amount of license, and progressions are to be met with which would not be tolerated in strict part-writing. Though it is therefore impossible to lay down fixed and absolute rules on this matter, a few general principles may be given for the guidance of the student.

555. A *broken* chord is one in which one or more of the notes is struck after another part of the same chord; if more than two notes of the chord are all struck in regular succession, no two being sounded together, we have an *arpeggio*. The following example will show the difference between the two.

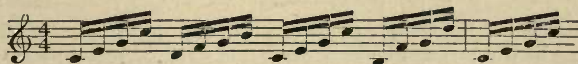


At (*a*) (*b*) (*c*) are various forms of the broken chord of C; at (*d*, (*e*) are arpeggios of the same chord.

556. The general rule which should guide the student in writing broken chords or arpeggios is, that each note thus taken must be considered as a separate voice of the harmony. Thus at (*d*) above, the C at the bottom is the bass, E is the tenor, G the alto, and C the treble of the harmony, just as if the four notes were sounded together. In a series of arpeggios, or broken chords, progressions should be avoided which would be incorrect were the notes sounded together. For instance, the following passage



contains consecutive fifths and octaves, as the student will easily see. On the other hand, such a progression as the following is perfectly correct.



557. The commencement of the 21st Prelude of Bach's "Wohltemperirtes Clavier" is a good example of this use of broken chords.

BACH. Wohltemperirtes Clavier, Prelude 21.

(*a*)

Not infrequently passing notes are mixed with the notes of the harmony, as in the following passage.

BACH. Wohltemperirtes Clavier, Prelude 5.

(*b*)

558. It is, however, by no means unusual to find much laxity of part-writing, even in the works of the acknowledged masters, when arpeggios are introduced, *e.g.*—

HAYDN. Sonata in E flat.

(*a*)

(*b*) (*c*)

This passage contains three violations of the strict rules of harmony, which nobody knew better how to observe than Haydn. At (*a*) the leading note, which is the lowest note of the arpeggios in the preceding bar, descends to the fifth of the tonic chord, instead of rising a semitone to the tonic. At (*b*) the A♭ and E♭ of the arpeggio make evident consecutive fifths with the G♭ and D♭ of the preceding bar; and at (*c*) the G♭ (the dominant seventh of the previous chord) rises to A♭, instead of falling to F.

559. The passage just quoted, which is only one of many similar ones which might be given from the works of the great composers, shows that they allowed themselves much more freedom in writing for the piano than in stricter part-writing. It will not be advisable for the student to imitate them in this respect, at least in the earlier stages of his work. When he has ceased to be a pupil, and become a master (if that desirable consummation should ever arrive), he may, like other masters, be a law unto himself; but nobody can successfully emancipate himself from the rules until he has first learned to obey them. We therefore earnestly advise the student, if the spirit should move him to write a pianoforte piece, or a song with pianoforte accompaniment, to adhere strictly to the general principles we have laid down here. There is nothing in which helpless and shiftless work shows itself more clearly, or takes more speedy vengeance on its author than in the writing of a simple accompaniment.

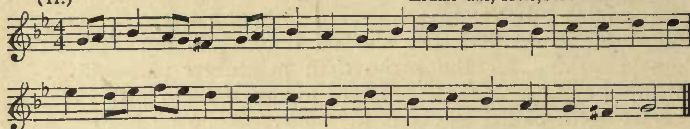
560. The exercises now to follow are divided into three groups. We give first a selection of several of the finest German chorals, which should be harmonized in different ways, and in the alto and tenor, as well as in the treble. Next comes a number of melodies, mostly selected from the works of the great masters, to be harmonized. Some of these, being taken from instrumental works (*e.g.*, Nos. 15 and 16, which are from Haydn's quartets), exceed the compass of the treble voice, and must not be treated as voice parts. It will be useless to attempt to put such melodies as these into the middle voices; and they will be found more difficult than the others to harmonize well. The simple melodies such as Nos. 11 and 12, should be placed in the middle parts also. Lastly, we give a selection of unfigured basses for harmonizing. The chorals are basses taken from the works of Bach. Those first given (Nos. 20 and 21) are fairly easy; No. 24 is somewhat harder, and it is doubtful if many who attempt it will discover the very familiar melody of which it is the bass. No. 27 is by far the most difficult; it is taken from one of the Church cantatas; and it will tax the student's ability somewhat severely to write good upper parts to the bass. The other basses have either been adapted from existing compositions, or written with a special view to their melodic capabilities. They will not give the student much trouble.

EXERCISES.

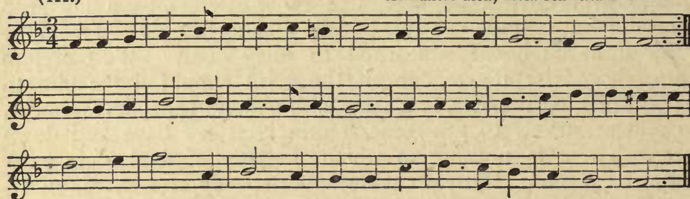
(A.) Chorals to be Harmonized.

(I.) **"Mach's mit mir, Gott, nach deiner Gut'."**

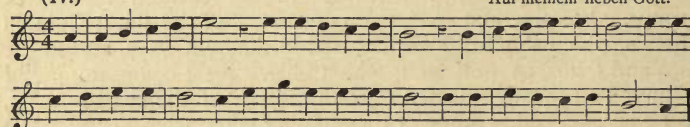
(II.) "Erhalt' uns, Herr, bei deinem Wort."



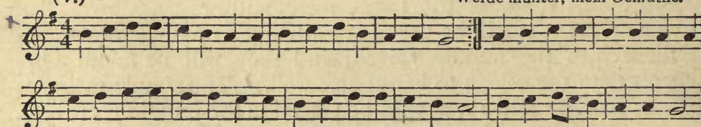
(III.) "Ermuntre dich, mein schwacher Geist."



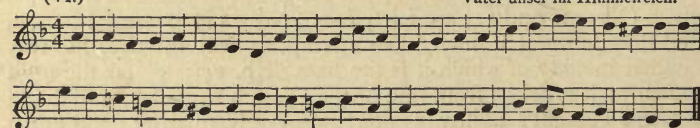
(IV.) "Auf meinem lieben Gott."



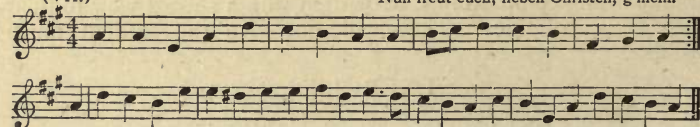
(V.) "Werde munter, mein Gemüthe."



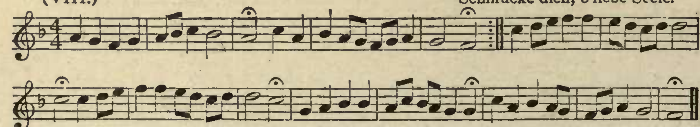
(VI.) "Vater unser im Himmelreich."



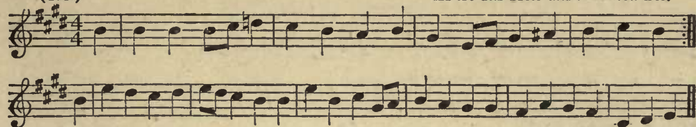
(VII.) "Nun freut euch, lieben Christen, g'mein."



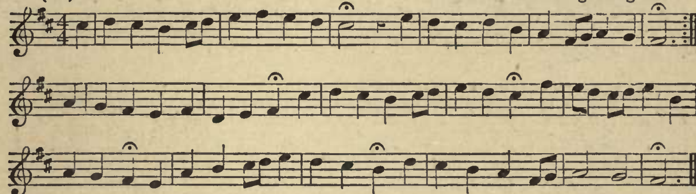
(VIII.) "Schmücke dich, o liebe Seele."



(IX.) "Es ist das Heil uns kommen her."



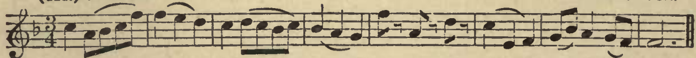
(X.) "Es wollt uns Gott genädig sein."



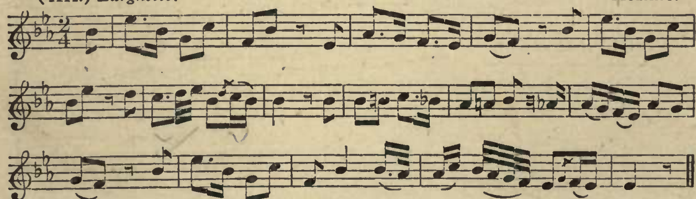
Note.—As the chorals VIII. and X. are less regular in rhythm than the others, the places of the cadences has been marked with a 𝄐, to assist the student.

(B.) Melodies to be Harmonized.
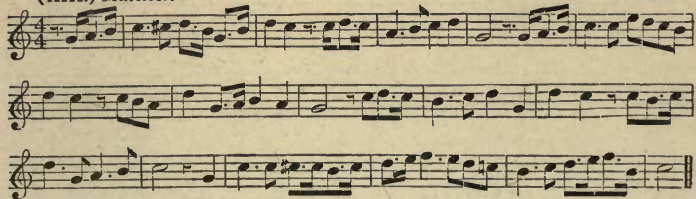
(XI.) *Andante.* From Gluck.



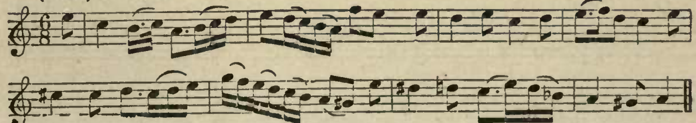
(XII.) *Larghetto.* Mozart.



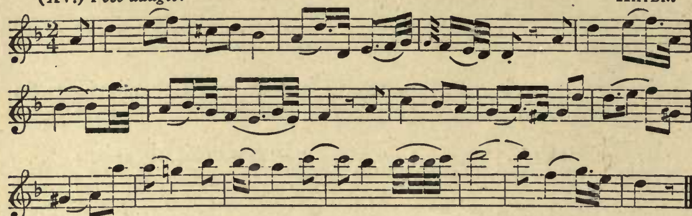
(XIII.) *Maestoso.* Weber.



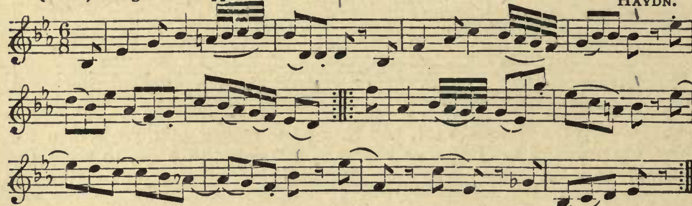
(XIV.) *Andante.*



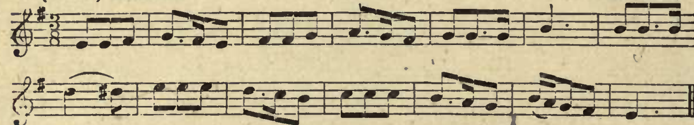
(XV.) *Poco adagio.* HAYDN.



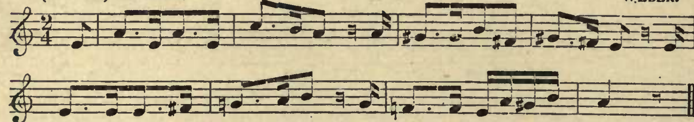
(XVI.) *Adagio non troppo.* HAYDN.



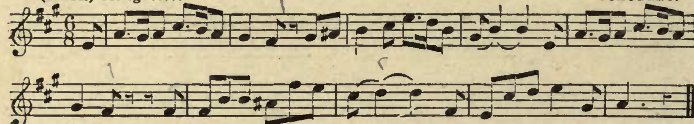
(XVII.) *Moderato.* SCHUMANN.



(XVIII.) *Andante.* WEBER.

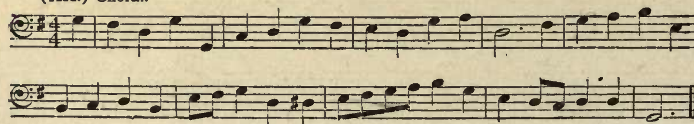


(XIX.) *Allegretto.* SCHUBERT.

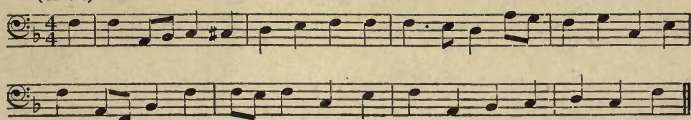


(C.) BASSES TO BE HARMONIZED.

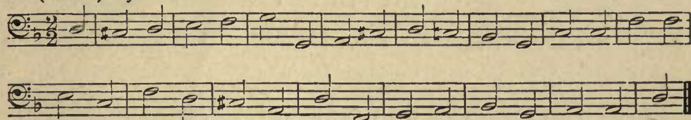
(XX.) Choral.



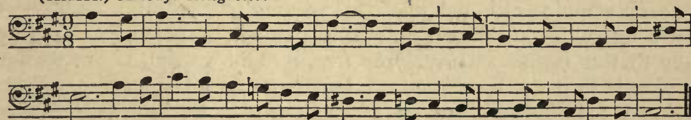
(XXI.) Choral.



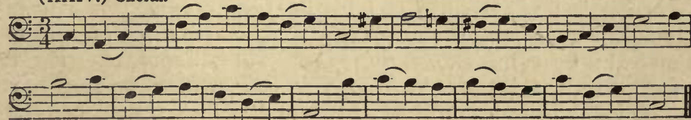
(XXII.) Hymn Tune.



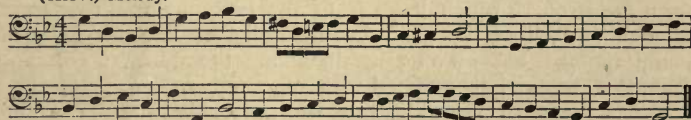
(XXIII.) Melody. *Allegretto.*



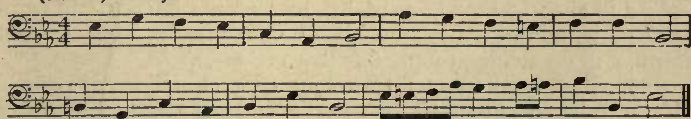
(XXIV.) Choral.



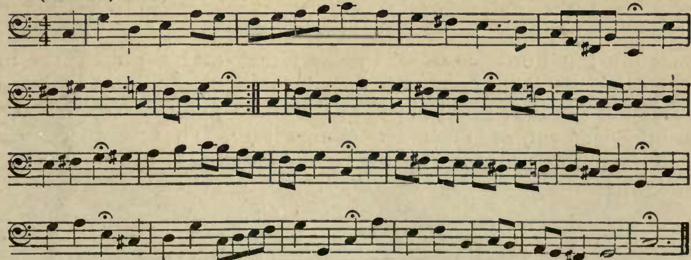
(XXV.) Melody.



(XXVI.) Melody.



(XXVII.) Choral.



CHAPTER XVII.

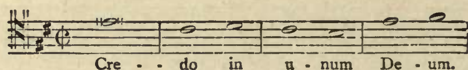
THE APPLICATION OF COUNTERPOINT TO PRACTICAL COMPOSITION.

561. We have more than once had occasion to refer incidentally to the practical use made of counterpoint by composers; it only remains in concluding this volume to give a few characteristic examples of their procedure. It will hardly be needful to say that it is almost invariably free, and not strict, counterpoint which is thus used by modern writers ; to find examples of the latter we should have to go back some three centuries, and the passages we should quote would be of no value to the student.

562. As double (that is, invertible) counterpoint is not included in the scope of the present volume, our range of illustration will be considerably narrowed; but without referring at present to that invaluable branch of composition, we shall have no difficulty in showing what great resources even simple counterpoint places at the disposal of anyone who has mastered it. Apart from the strength which it gives to the harmony, and the power of making each of the parts flow naturally, a good knowledge of counterpoint is beyond all price in giving the ability to combine melodies absolutely contrasted with one another.

563. We shall now illustrate the practical use of counterpoint in three aspects; first, in the artistic treatment of the plain song and choral; secondly, in heightening the interest of a composition by adding a new melody to one already familiar; and thirdly, in combining totally different melodies.

564. The contrapuntal treatment of a choral is, of course, chiefly to be sought in Church music, and the finest examples of it are to be found in the works of Bach, who has also occasionally used the older Gregorian intonations, as in his Church Cantata, "Meine Seele erhebt den Herrn" (My soul doth magnify the Lord), and in the "Credo" of his great Mass in B minor. It is not generally known that Cherubini has used the same melody in his Mass in F, at the same point. We give the commencement of each for comparison. To save space, we compress the score. The theme on which both are built is the following:—



It should be explained that the lowest line in the following extract from Bach, which is marked "continuo," is the part for the basses and organ.

Bach. Mass in B minor.

Soprano.
Alto.
Tenor.
Bass.
Continuo.

&c.

565. As the subject here proceeds mostly in semibreves, the continuo part may be considered as counterpoint of the third species, while the voices, which are treated fugally, have counterpoint of the fifth species. In the continuation of this wonderful movement a fifth voice enters, and, later, the first and second violins, the movement being written in eight real parts—seven in the fifth species of counterpoint, and one in the third, to the end. If the student has access to the score of the Mass, this masterly example of Bach's counterpoint will repay careful study.

566. Cherubini's treatment of the same subject, though totally different, is hardly less interesting. An orchestral prelude of three bars announces the figures which are to accompany his "Canto Fermo," after which the soprano voices enter, the orchestra maintaining the same figures of accompaniment.

SOPRANO. CHERUBINI. Mass in F.

VOICES

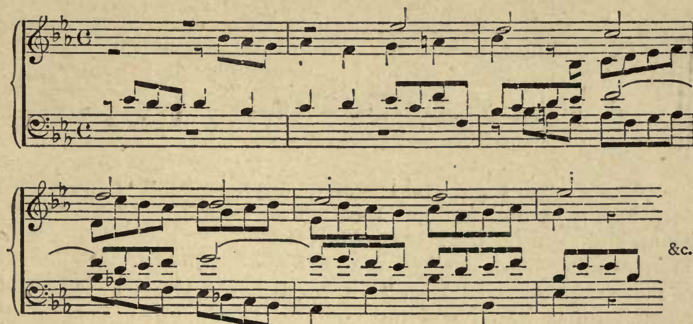
ORCHESTRA.

BASS.

&c.

It has been impossible, without transcribing the orchestral score in full, to show as clearly as could be wished, the motion of the different parts; but a sufficient idea will be formed from the condensed arrangement. Like Bach, Cherubini treats his theme fugally. His fugue, however, is only in three parts, and there is throughout, as in the extract we have quoted, a florid orchestral accompaniment. Bach's setting represents the ancient, and Cherubini's the modern school of counterpoint.

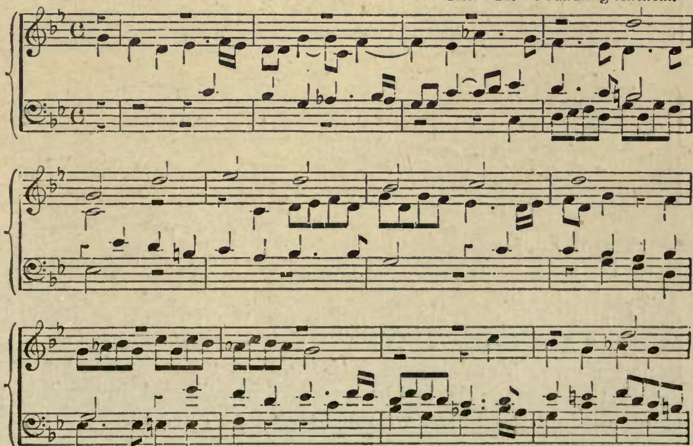
567. We have already said that the finest counterpoints on a choral are to be found in the works of Bach. His Church Cantatas are full of them; but they are far too long to quote in their entirety. We will give the first line of an arrangement of Luther's Christmas choral, "Vom Himmel hoch da komm' ich her," as a remarkably fine specimen of Imitative Counterpoint (§ 473), the subject in minims being accompanied by itself in quavers—*i.e.*, doubly diminished.

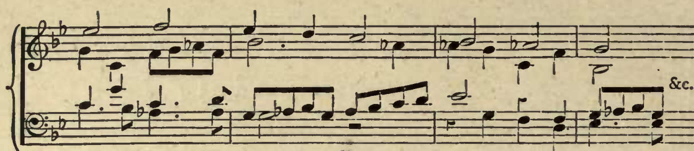


It will be seen that the theme of the choral is present in at least one of the accompanying voices in every bar. In the continuation of the piece each succeeding line of the choral is similarly treated.

568. Though Handel sometimes treats old Church melodies in his sacred works—as, for instance, in his Chandos Anthem, "O come, let us sing unto the Lord," in which the magnificent opening chorus is founded upon the fifth Gregorian tone—he very rarely uses the choral as a subject for counterpoint. The following extract from his Foundling Anthem (one of his least known works) is therefore especially interesting as an almost unique example. The choral here is "Aus tiefer Noth," which is accompanied by an independent fugue. We have only space for a short extract, omitting the instrumental parts, which are in unison, or octaves with the voices.

HANDEL. Foundling Anthem.

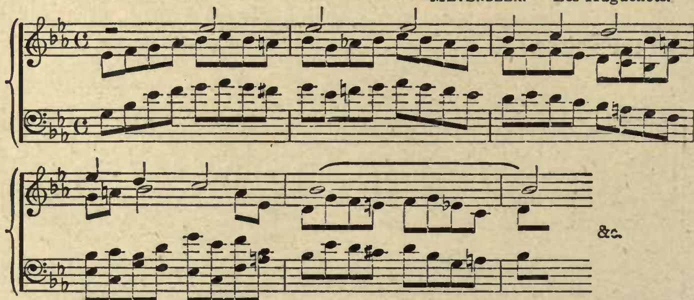




569. Though the choral is chiefly used in Churoh music, we occasionally find it employed in music written for the concert-room, and even for the stage. Most students will be familiar with Mendelssohn's music to Racine's "Athalie." In the second chorus of that work, at the passage, "They, Lord, who scoff at Thee," the composer has introduced the choral, "Ach, Gott, von Himmel sieh darein," with an accompaniment for all the strings in octaves, first in the second, and then in the third species of counterpoint. The work is so accessible that it is needless to quote the passage here. Mendelssohn, in the finale of his "Reformation Symphony," has treated the choral, "Ein feste Burg," with much elaborate counterpoint; and in the allegro of his third organ sonata we find the choral "Aus tiefer Noth," as a Canto Fermo on the pedals accompanied by a fugue.

570. Meyerbeer, in "Les Huguenots," has made much use of the choral "Ein feste Burg;" the whole of the orchestral introduction to the opera is founded upon this theme. We give a few bars in which the choral is accompanied by counterpoint of the third species.

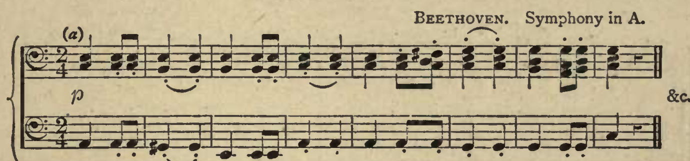
Meyerbeer. "Les Huguenots."



A still finer example of the use of a choral in operatic music is to be seen in the second finale of Mozart's "Zauberflote." The song of the two armed men, which is accompanied by florid and imitative counterpoint for the strings, is the same choral, "Ach, Gott, von Himmel sieh darein," which, as mentioned above, Mendelssohn has used in "Athalie." Unfortunately the passage is too long to give in full, and impossible to condense in a few lines; we must therefore refer students to the score itself.

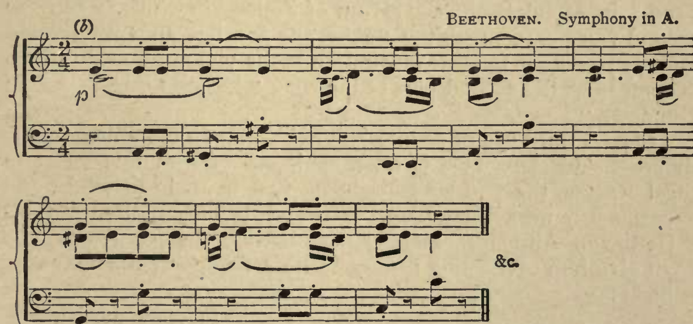
571. A second and very important use of counterpoint is that of increasing the interest of a composition by adding a new melody as an accompaniment to one already known. A good example of this will be found in the *Allegretto* of Beethoven's symphony in A. The theme of the movement is first given out by the lower stringed instruments in plain chords.

BEETHOVEN. Symphony in A.



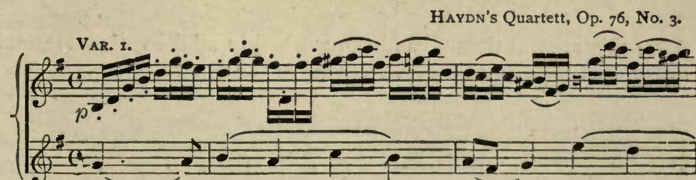
It is then taken by the second violins an octave higher, and accompanied by a new and beautiful melody for the violas and violoncellos.

BEETHOVEN. Symphony in A.



572. Haydn's Variations on the Austrian Hymn, in his quartet, Op. 76, No. 3, furnish some good illustrations of this kind of counterpoint. We give the opening bars of the first and second variations; in the first, which is in two-part harmony entirely, for the violins only, the first violin plays a counterpoint of the third species round the theme given to the second violin; in the second variation the violoncello has the melody, the counterpoint of the first violin is in the fifth species, the second violin mostly in the first, while the viola occasionally supplies the bass of the harmony.

HAYDN'S Quartett, Op. 76, No. 3.



&c.

VAR. 2.

&c.

573. The same device is often employed in vocal music. As well-known examples may be named the duet, "I waited for the Lord," in Mendelssohn's "Hymn of Praise," in which, when the second voice enters with the theme, the first has an entirely new melody; another familiar illustration is the violoncello solo which accompanies the second part of the song "Quando a te lieta," in Gounod's "Faust."

574. A third use of counterpoint is that of combining totally different subjects. This is often made use of with fine effect in fugal writing, the two subjects being first treated separately, and subsequently worked together. We give two examples. In his "Dettingen Anthem," Handel commences the chorus "Thou shalt give him everlasting felicity," with a fugue on the following subject:—

HANDEL. "Dettingen Anthem."

(*a*) &c.

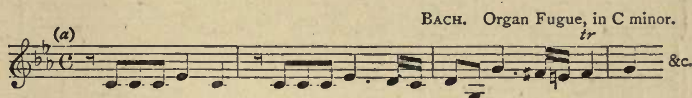
After developing this theme for a while, the composer introduces a fresh subject for the words, "Make him glad with the joy of thy countenance."

(*b*) &c.

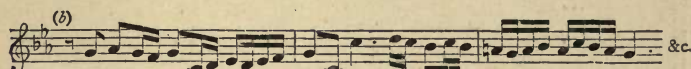
After this second theme has been worked in all the voices, Handel introduces the one as a counterpoint to the other.

(*c*) &c.

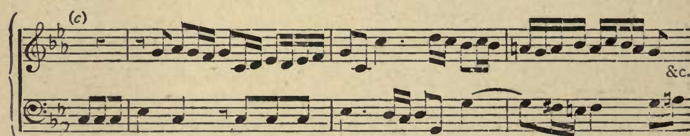
575. A more elaborate example of the same method of procedure is found in one of Bach's organ fugues in C minor. Its first subject is as follows—



At the 37th bar a new subject is presented.



This is developed by itself till the 70th bar, when the two are combined thus—



576. At first sight no two subjects could well look more unpromising for working together. It need hardly be said that such combinations as these do not come by chance; they must be carefully planned. Of course, Bach from the first intended to work his two subjects together; but far greater interest is gained by treating them separately first, and then combining them as a climax, than if the whole piece had been written as a "double fugue."

577. Both the examples from Handel and Bach that we have given are written in "double counterpoint," that is, are capable of inversion with one another, as the student will easily see. This subject will be dealt with in the next volume of the present series. We conclude this chapter with two illustrations of a totally different kind. The first, though hardly "counterpoint" in the sense in which that term is mostly used, is interesting as illustrating the combination of three melodies, absolutely different not only in character, but in time. It is from the first finale of Mozart's "Don Juan," in which three orchestras are playing three different dances at the same time. The student must notice that the dotted crotchets of the first orchestra are of the same length as the crotchets of the second and third.

MOZART. "Don Juan."

1st ORCHESTRA.

2nd ORCHESTRA.

3rd ORCHESTRA.

&c.
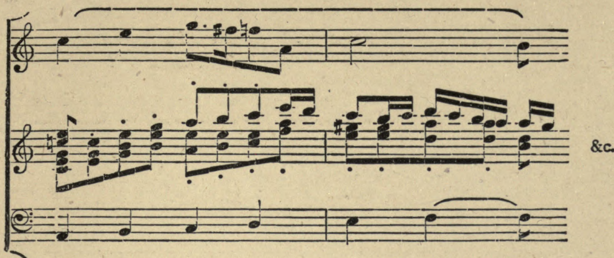
578. Our last illustration is from the Prelude to "Die Meistersinger," in which three of the most important themes of the opera are treated simultaneously.

WAGNER. "Die Meistersinger."

p

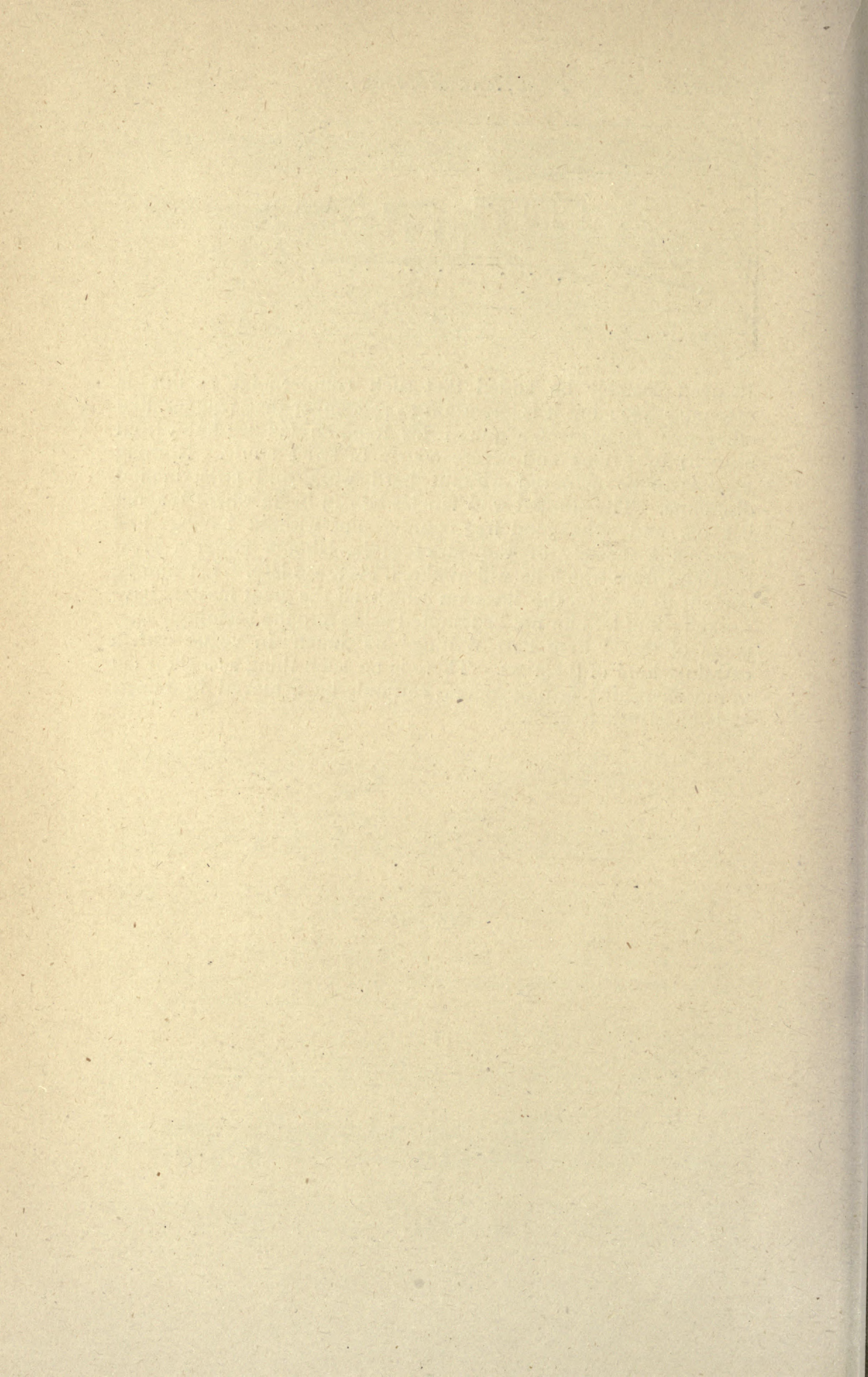
p

mf



It need scarcely be added that such counterpoint as this is extremely free; but it is important to remember that Wagner, like other great composers, acquired his freedom (as we know from himself) by a long and severe course of strict study. Nothing great is to be achieved without hard work and strict mental discipline. The student who fancies he can begin where Wagner left off, and write good free counterpoint without having first acquired a mastery of the strict style, labours under a great delusion, from which he will awake, if ever, too late. Let him be content to work on the lines on which all the great masters have worked; and let him not be tempted aside into the seemingly easy paths of the "Free Part Writing" so much in vogue with a certain school of theorists. There is no such thing as a short cut to musicianship; lasting success can only be achieved by honest and conscientious work.

THE END.



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*** *The figures refer to the paragraphs,* not *the pages, except in a few instances where so indicated.*

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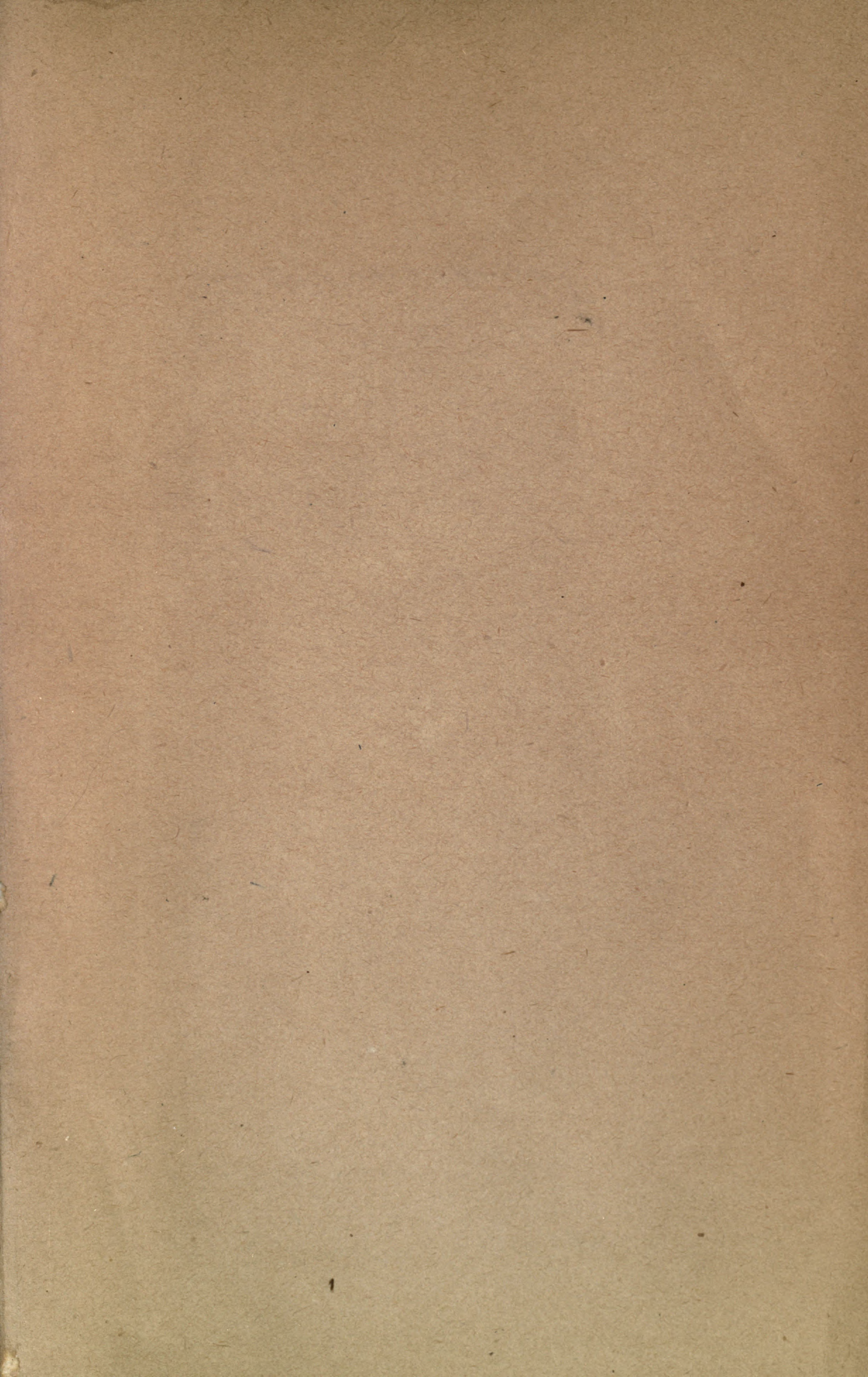
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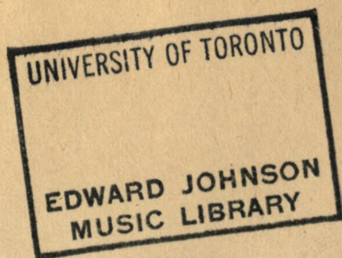
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